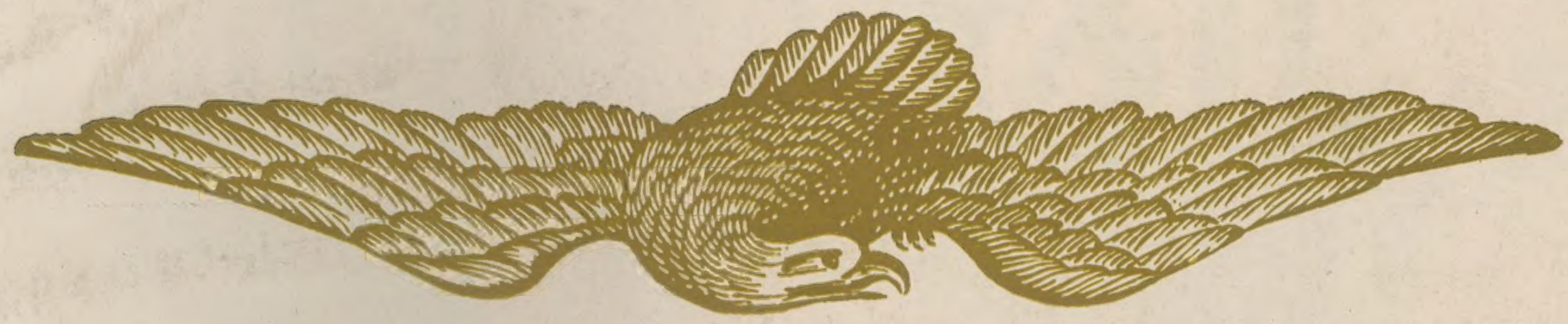
VOGUE

INCORPORATING VANITY FAIR



AMERICANA NUMBER

1951

U.S.A. HEARTBEAT

ADVANCE
RETAIL
TRADE
EDITION

FEBRUARY 1, 1951 50 CENTS

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BATES HOLANDA

You know it's Bates
inimitable Holanda when...
it's cotton so incredibly
smooth it might be silk,
the print is the one
you simply must have,
the colors are so marvelously
fresh and fashionable,
it's soft and sheer
and divinely cool,
laundering only makes it
lovelier because it's all-
combed, vat-dyed, Sanforized.
Bates Holanda in exciting
new spring prints and colors,
by-the-yard at fine stores.

Bates
FINER FABRICS
SINCE 1850

Vogue Pattern 7235
Hat by Mr. John
BATES FABRICS, INC.,
80 Worth Street,
New York 13



Omar Kiam
of BEN REIG
designs
a serpentine sheath
of paper-crisp
black silk taffeta
breaking into
an explosive flounce,
buttoning with
miniature meteors.
Dinner-belle décor
in sizes 10 to 16,
Exclusive
$185

RICHARD AVEDON

Ready-to-Wear Dresses,
Third Floor

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

Lilli Ann of san francisco



city of sophisticates and superlatives



HORST PHOTOGRAPH

JOHN-FREDERICS HAT

look for the 1951 Fashion Academy Gold Medal on all Lilli Ann suits awarded for exquisite design, smooth elegance, the custom-made look



one of a series of marvelous new Lilli Ann suits for spring, awarded the Fashion Academy Gold Medal for 1951 for "exquisite design, superb styling, lovely fabric, fine tailoring, smooth elegance . . . the custom-made look." This one comes in finest virgin wool sheen gabardine, superbly tailored over custom innerbody with custom-like half-lined skirt . . . has stunning dotted Moygashel linen collar and detail to dramatize the beautiful lines of the jacket . . . navy, black and wonderful colors . . . sizes 10 thru 18 . . . about ninety dollars . . . at fine stores.

Vogue
February 1st, 1951

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 117, No. 2
Whole No. 1862



George Platt Lynes

Two for the choosing

...our hem= and wrist=length versions of Balenciaga's superb coat.

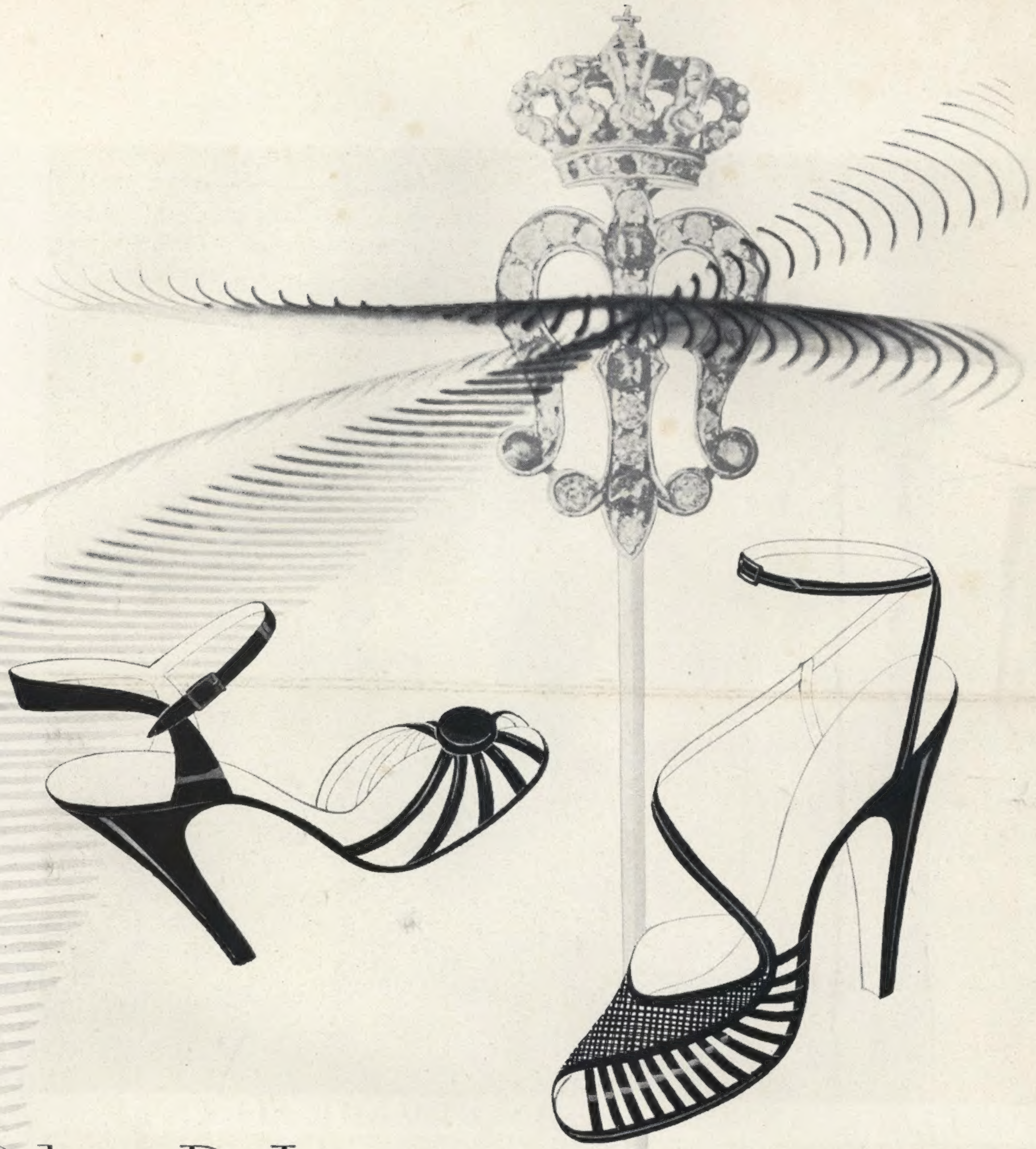
Of alpaca=and=wool tweed in grey, navy and black

...long, $235...short, $145...for immediate wear.

Henri Bendel

10 WEST 57

NEW YORK 19 NY



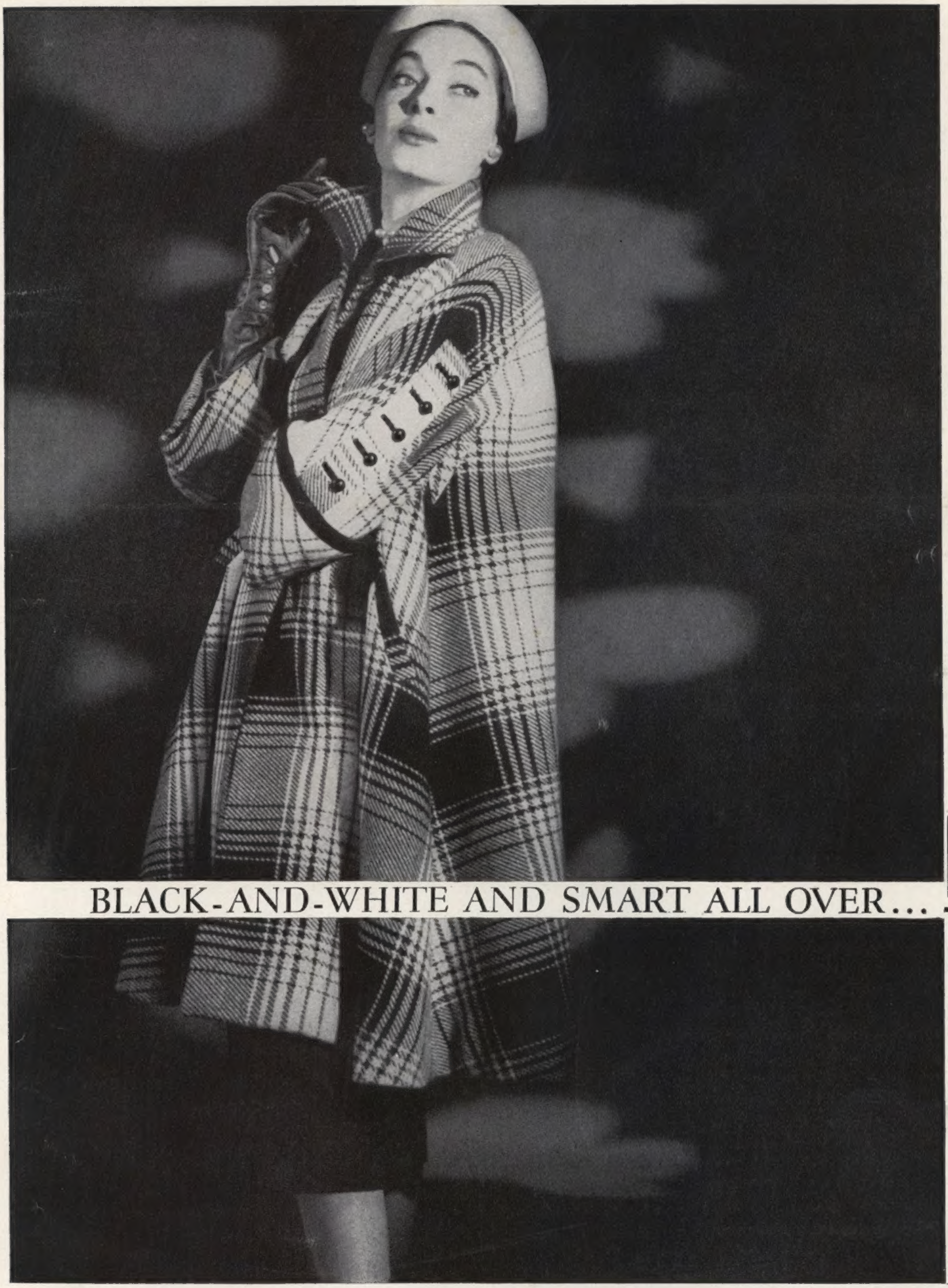
Palter DeLiso

the mark of couturier shoes

gleaming, glistening patent

with mesh...with linen...solo





BLACK-AND-WHITE AND SMART ALL OVER...

BONWIT TELLER

Mangone's tweed coat
in new length, new contrasts
195.00

New York Chicago Boston White Plains Palm Beach

HAT BY MR. JOHN



ALL-SILK...all beautiful...our suit in taffeta. Fine self-pleating outlines the collar, pockets and yoke. This is the softly stated elegance to make your own for late day wear. $110. Saks Fifth Avenue, New York; Wm. H. Block, Indianapolis; Neiman-Marcus, Dallas.



This is the surprise: Jacques Fath's petticoat cuffs of eyelet on a beautiful black silk suit.

Designed in America for Joseph Halpert, and ours alone in New York. 165.00 on the Third Floor, Lord & Taylor

HAT BY MR. JOHN



THE SACK SUIT SILHOUETTE—wonderful way to look this spring. In crisp navy sheer—the dress skirt is pleated, the jacket lined, the linen collar and cuffs detachable. $110. Best & Co., New York; Filene's, Boston; J. L. Hudson, Detroit.

FURS BY RITTER BROS. INC.

Cadillac



Everything about a Cadillac is far, far nicer this year—*for the ladies.* The beautiful new interiors are simply gorgeous—both in fabric and tailoring. The car is even *easier* to handle. Actually, it all but drives itself! There is finer comfort, too. And, of course, there is stunning new beauty of line and contour. We sincerely hope this is *your*-year to get a Cadillac—because the car has never offered so many things to make you happy.

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

allure as **Paris** prescribes it...with a dash of Directoire...

two **fabulous new Jantzen** swim suits in two fabulous

new fabrics present only in the **Jantzen** 1951 collection.

Left, **"frostylon",** shimmering nylon and Lastex-powered

acetate brocade...three romantic colors and white 17.95...



right, more stardust, south-bound...

extravagant **nylon power net,** loveliest lace pattern

traced in delicate black on white 25.00.

Bra technique is divine...at fine stores.

®

Jantzen

swim suits

JANTZEN, INC., PORTLAND 14, OREGON

Now! The fabulous flattery of *candlelight*... captured in a face make-up!



Revlon's 'Touch-and-Glow'

new liquid make-up made with skin-softening Lanolite



You know the lovely *velvet* look your skin takes on by candlelight? The tender glow of color, the all-but-flawless texture? This is the look your skin can have (even in the sunlight!) with Revlon's "Touch-and-Glow."

Never masky! Never greasy! Never drying! Here at last... a *good-for-your-skin* make-up... *ideal* for oily skins... *perfect* for dry skins... thanks to Lanolite, miraculous new ingredient. Choose from 8 scientifically formulated shades, each with harmonizing Revlon Face Powder.

The only make-up that gives your skin the "mat" finish*

*Not *shiny*, not *masky*... so natural, *just right!*

HAT: JOHN-FREDERICS. DRESS: SAM FRIEDLANDER. COLOR-CASTING BY REVLON. © 1951 REVLON PRODUCTS CORP. "TOUCH-AND-GLOW" AND LANOLITE ARE REGISTERED TRADE-MARKS.


"she knows
Botany's
She knows the inherent beauty
of *"Botany" Brand Marchana...
its quality speaks for itself. Here, Swansdown
uses this crisp, crease-resistant
100% virgin wool gabardine
in a magnificently tailored suit.
Botany Mills, Inc., Passaic, N. J.
"BOTANY" BRAND
VIRGIN WOOL
FABRIC
Look for the "Botany" Brand Label on
Products for Men, Women and Children
HAT BY IRENE OF NEW YORK
DENARK OF BOTANY MILLS, INC. REGISTERED IN THE U.S. PATENT OFFICE. COPYRIGHT 1951


The much-pleated silk
short evening dress,
its fluid beauty furthered
by a bold-drawn coat
of pure cashmere.
A Ben Reig design
by Omar Kiam.
Frost Bros.
San Antonio

SPRING BUTTONAIRE SUIT: Jo Copeland of Pattullo's cropped jacket, sleeve fins, pearly buttons like polka dots. Navy French wool repp lined and scarfed with navy and white silk surah, or black with white and yellow surah. Grey Forstmann sharkskin with navy and white surah. 10 to 18, 225.00. Suit Collections.



SOPHIE'S INSIDE-STORY SUIT. Sophie's Spring suit news is handsome monotone outside, bold print for the lining, the sleeveless blouse and easy ascot. Lesur's beige tweed with brown and white print silk or Forstmann's navy alpaca with navy and white, sizes 10 to 16, 295.00. Sophie Original Collections.



this is a wonderful bra





this is a wonderful bra ... in a wonderful new kind of nylon, made absorbent, silky-feeling, divine on the body... by a brilliant new process ("nylonizing" is the name)...

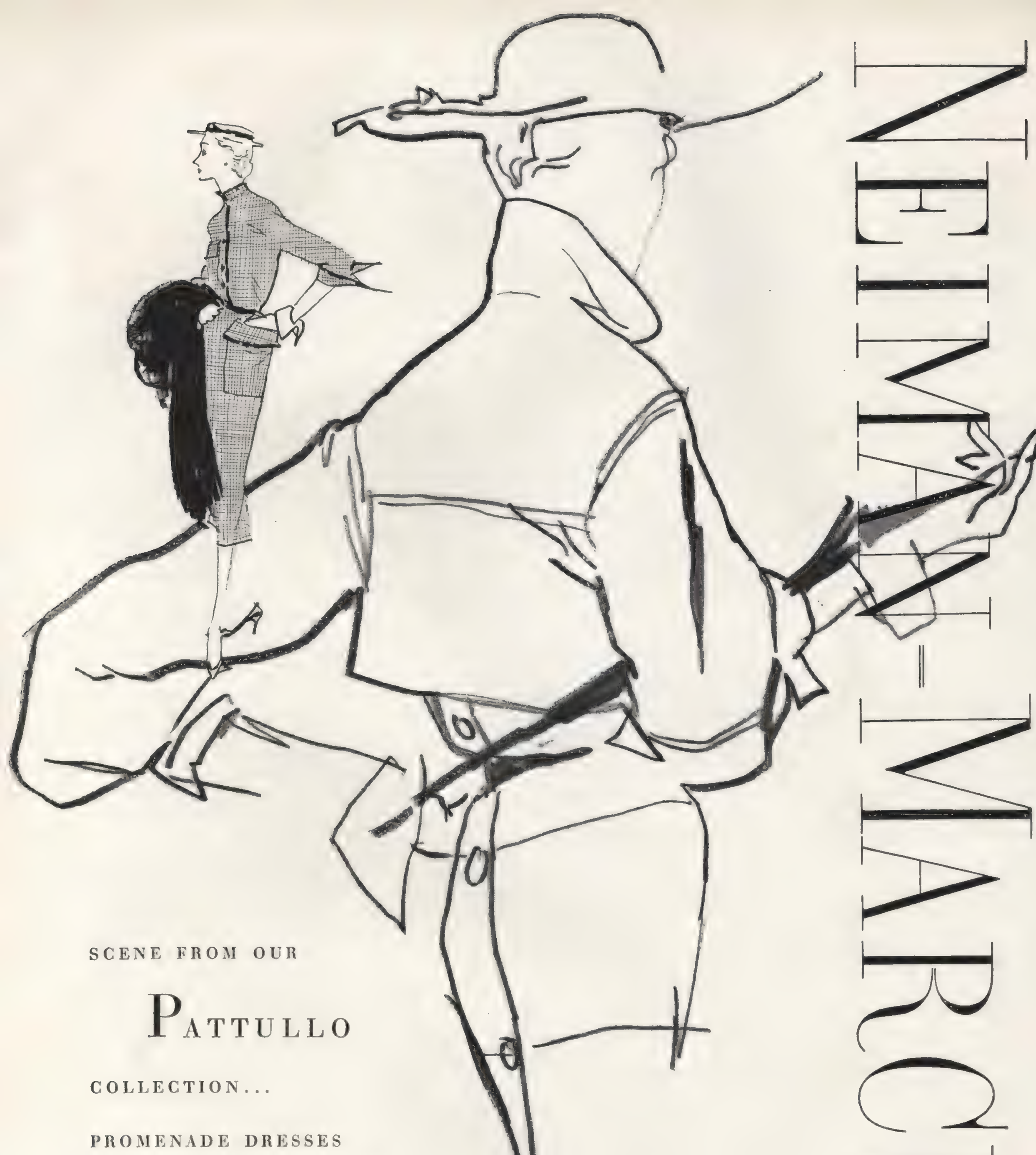
this is a wonderful bra ... a marvelous new kind of uplift that lasts through wearing and washing... does the same in the long run as it does the first time you wear it...

this is a wonderful bra ... it creates the perfect mould and holds it easily, comfortably, glamorously... even in sheerest fabrics... by a special Jantzen magic and concentric stitching...

this is a wonderful bra ... and you can have it in your favorite decolletage, white and pink, nylonized nylon taffeta, in A, B, C cup sizes... 3.50 and 3.95... at fine stores...

this is a wonderful bra ® Jantzen

JANTZEN FOUNDATIONS, EMPIRE STATE BUILDING, NEW YORK



SCENE FROM OUR

PATTULLO

COLLECTION...

PROMENADE DRESSES

WITH GENTLE DECORUM

TRANSLATED IN SHEER WOOL

BY JO COPELAND

NEIMAN MARCUS

DALLAS


La Belle

first Spring look... slim little suit



cut to fit under coat or stole . . . to look wonderful by itself. Arrow narrow, arrow closed, collarless . . . tailored by Philip Mangone of Pola Stout's year 'round striped worsted.

In Baltimore, only at

HUTZLER'S

hat by John Frederics



Style starts with Seamprufe

Fashion is as smooth as your slip. So, sheathe your figure in style by Seamprufe. The wrap-around panel . . . for a free stride in a slim skirt . . . and for sheers, of course.

Costume-made to fit you precisely. In fine textured rayon crepe with nylon netting and Val lace trim. White and black. About $4.00 at fine stores everywhere.

...because

Seamprufe®

gives you fashion fit

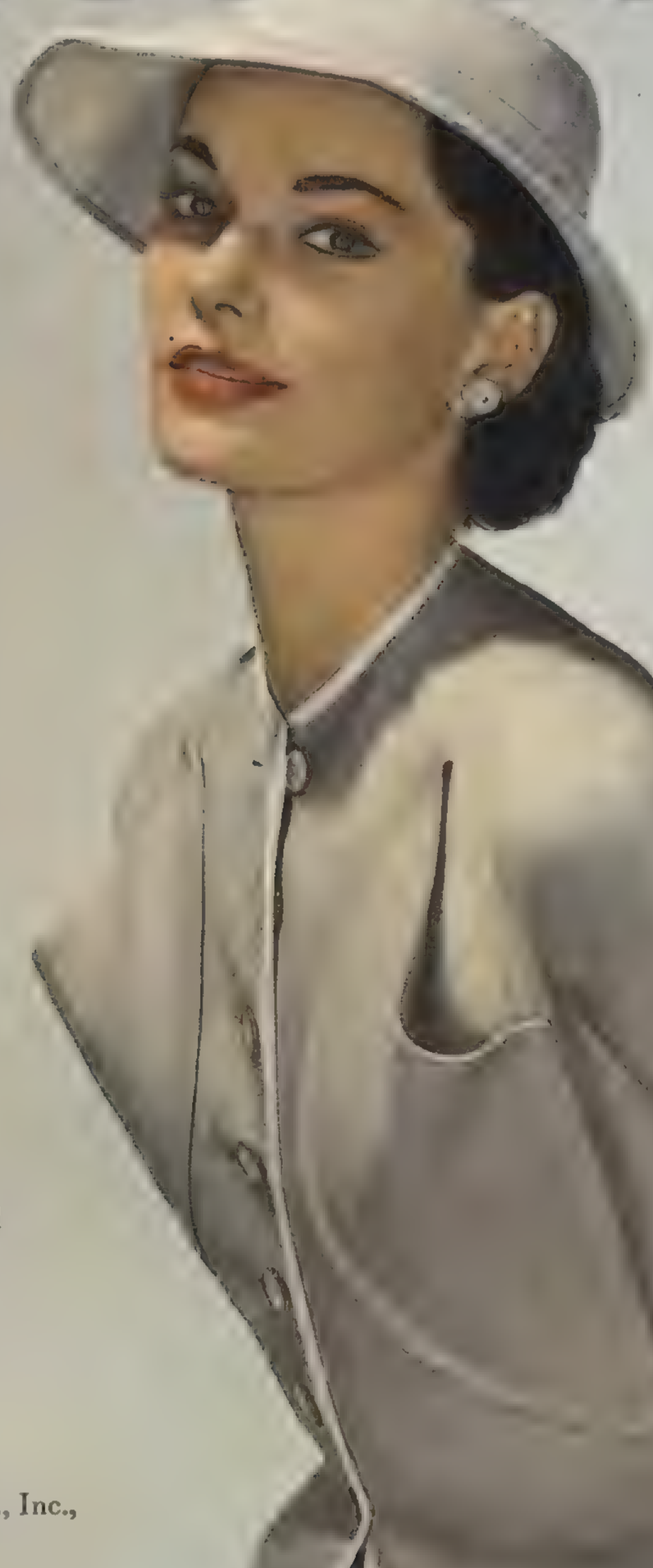


SEAMPRUFE, FIFTH AVENUE, NEW YORK • Slips • Gowns • Petticoats • Pajamas

©1951, Seamprufe, Inc.

Juilliard

woolens



Sumptuous, soft-touch Juilliard KASHANA in Spring's important neutral mood. The suit-dress by Omar Kiam of Ben Reig at all Saks Fifth Avenue stores. For other stores featuring this fashion, write A. D. Juilliard & Co., Inc., 40 West 40th Street, New York.

"fine fabrics are the foundation of fashion"

Juilliard

80% VIRGIN WOOL
20% RABBIT HAIR

HAT BY JOHN FREDERICS

KID LEATHER

shoe choice of fashion perfectionists... presented by

DELMAN



Kid is the perfect medium for the artist in leather . . . beautifully textured, richly colored, soft, pliant, glove-fitting . . . with gentle strength to hold the subtle modeling that beautifies the feminine foot.

AT BERGDORF GOODMAN IN NEW YORK, AND DELMAN AGENCIES IN ALL PRINCIPAL CITIES



"Heart Throbs"... Heart-to-heart expression of true design genius. Golden Trifanium hearts filled with criss-cross baguettes. Necklace $10, Bracelet $12.50, Earrings $7.50, Large Pin $12.50, Small Pin $7.50, Miniature Pin (not shown) $4.

Tax extra

In the foreground of Fashion... Jewels by TRIFARI

Not authentic unless stamped on the back with the name Trifari

Airborne for sheerness, high twist for snag resistance

Cloudstrollers bring you floating comfort, a miracle of fit and longer life. Cloudstrollers come in every weight from the sheerest to the most earthbound service weights in the Phoenix Spring Earthtone shades and are made for you in custom-fit proportions.

Cloudstrollers

Phoenix

WALKING NYLONS



SAN FRANCISCO • SEATTLE • OAKLAND • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA

this One bottle can help you look years younger!



Firmo-Lift Treatment Lotion

a remarkable lotion that works against wrinkles, puffiness and age lines...

No other preparation can give you the age-defying action of Elizabeth Arden's phenomenal Firmo-Lift! It has proven remarkably successful when used to combat double chin, heavy jowls, crepey neck skin, puffiness, surface lines.

How can one lotion do so much?

Firmo-Lift contains vital, restoring oils and other secret ingredients that help to lift, firm, smooth, tighten and soften ... with incredible effect! It is the result of years of research in Miss Arden's world famous salons.

A younger-looking skin

There are enough treatments in a single 4-oz. bottle of Firmo-Lift to help make an overwhelming difference in the appearance of your skin and contours. You *press* it, *mould* it, *work* it up, up, up into your skin. Why lose another precious moment before you try it!

2.50 two ounces ... **5.00** four ounces, plus tax



Elizabeth Arden

691 FIFTH AVENUE, NEW YORK 22, NEW YORK PLaza 9-2010


Ben Reig DESIGNED BY OMAR KIAM
Harzfelds
Petticoat Lane . Kansas City

Germaine Monbert

711 FIFTH AVENUE, NEW YORK 22, N. Y.



....Spring Symphony
about $25.75

at
Marshall Field, Chicago
and exclusive shops everywhere

Suit by Ben Zuckerman



New wherever you look . . . the dashing flick of color in the cape . . . the long, slender line of the cut-away jacket. Tailored with the perfection you've come to expect of a Ted Stein. Forstmann's Corsair navy Milateen with polka dot silk surah cape lining bordered in red. $169.95. Misses' Suits

Marshall Field & Company

Chicago

the cape-suit

Ted Stein's dashing spring cut-away

Maurice Rentner



Thalhimers

Richmond, Va.

and Sosnik-Thalhimers, ...Winston-Salem, North Carolina



Maurice Rentner

Thalhimers, Richmond, over a century in Virginia.



CARMEN SCHIAVONE

HAT BY MR. JOHN

RAWLINGS

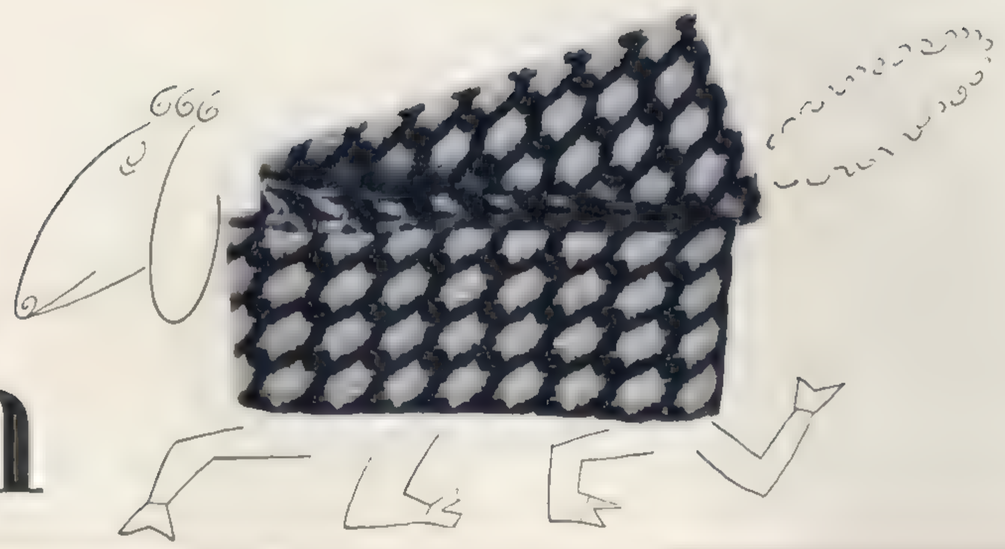


From Jacques Fath's collection for Joseph Halpert—a beautifully designed dress in Julius N. Werk's Extra Dry.
Like so many quality fabrics, Extra Dry is woven with Enka Rayon yarn—the favored yarn of fine mills.
Lord & Taylor, New York; Julius Garfinckel, Washington; Stix, Baer & Fuller, St. Louis; I. Magnin, California-Seattle.

ENKA RAYON

American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.

Miron



The best wool you can put on your back... Monarch puts into a suit



HAT BY JOHN FREDERICS

The Bolero Suit...

part honeycomb coating,

part Imperial Gabardine.

Two wonderful-together worsteds

by Miron. 100% virgin wool.

Miron Mills, Inc.,

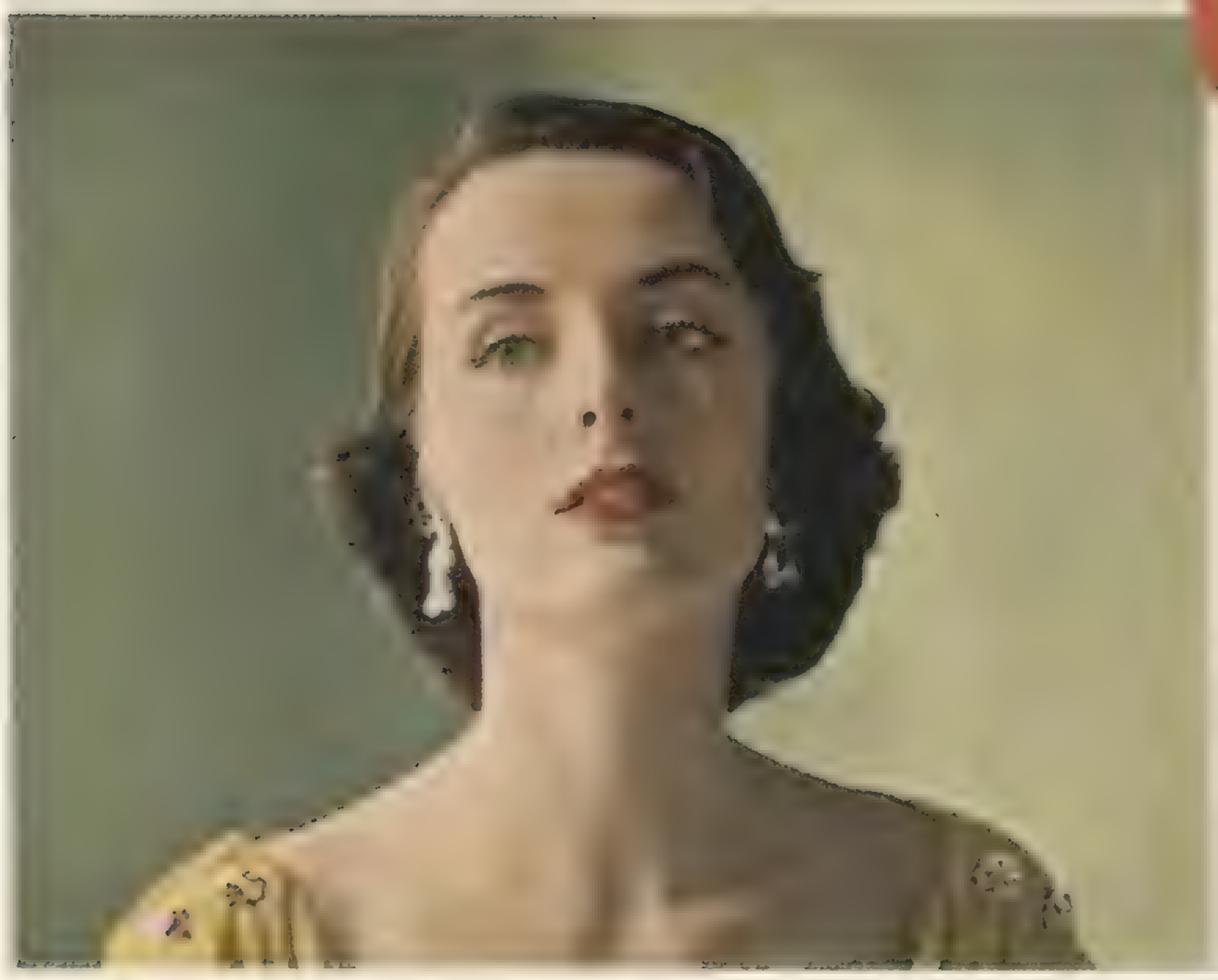
51 Madison Ave., N.Y.

Archer

stockings glorify the complexion of your legs...

One-fifth of the perfection of your appearance is below your hemline, and depends on your stockings to make you entirely lovely. To enhance this important fifth, insist on Archer—the finest quality, most flawless, best fitting stockings you can buy...in colors that complement your costume and compliment your complexion. Ask for Archer's Exquisite Tissue Chiffons





Archer's exclusive white Neline® stripes identify the leg size: 4 Neline stripes for Trim, 5 for Medium, 6 for Long. Neline stripes also reduce the hazard of runs.



Archer

Stockings for Lovely Women

COLUMBUS, GEORGIA

Milliken MINKASHA...

85% wool. 15% fur fibre... the fabric with the texture that's luxury personified. Deliciously soft, Minkasha is, at the same time, firm of body—tailors crisply, as in this smart tailleur by Gaynes, Inc., for town or country Spring.

Saks Fifth Avenue, New York; B. Siegel, Detroit; Julius Garfinckel, Washington.

MILLIKEN Woolens.

1407 Broadway, New York 18, N. Y.



Flamenco... the even tempo

of dark pure silk with a sudden

and brilliant divertissement

in silk organza



Jacques Fath designs for Joseph Halpert in America

AT LORD & TAYLOR • NEIMAN-MARCUS • I. MAGNIN • JULIUS GARFINCKEL


THE SOLE SECRET*
between your shoe and you
Look for this slender shadow underfoot:
it's a very special mixture of fine
Sea Island lisle and nylon, designed
to cling to and cushion your foot.
Softly absorbent, airy but protective,
it's the extra that goes with sheer,
beautiful Virginia Maid nylons.
Virginia Maid
STOCKINGS
*REG. U. S. PAT. OFF.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

ADELE SIMPSON ECHOES THE NOSTALGIC PAST WITH THE TINY WAISTED, TAILLEUR. IN FINE WOOLEN WITH REMOVABLE CAPELET. $135

IN NEW YORK AT DE PINNA

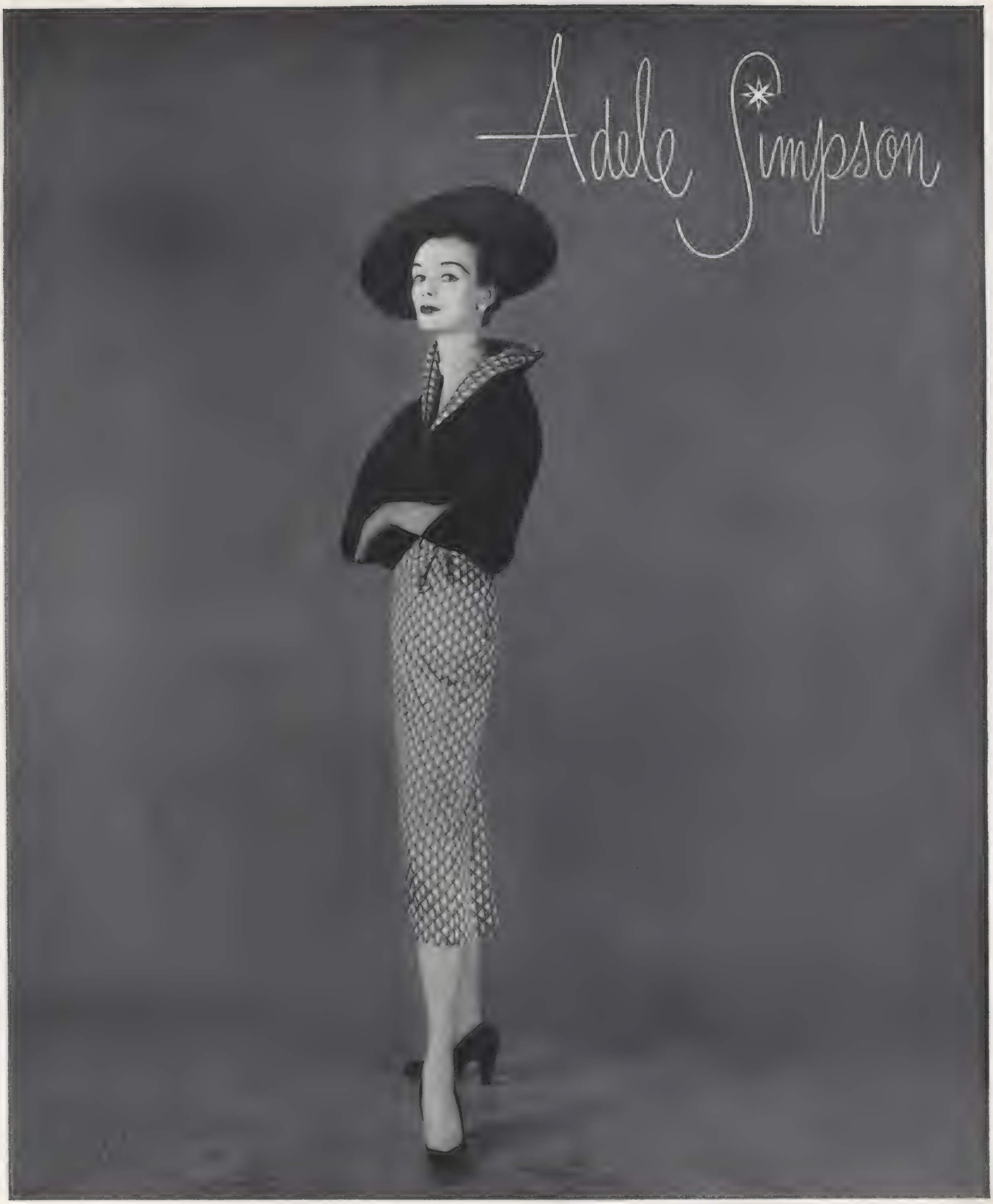


TONI FRISSELL

naturally at
HIMELHOCH'S
detroit



"SCARF SUIT"... ADELE SIMPSON'S suit of the season has a well defined waist, concave-curved diaphragm.



"GAY DISARMER" . . . ADELE SIMPSON'S own little sling cape over sheath dress. Wool against pure silk printed surah.



Belle Sharmeer stockings were never more beautiful...

BELLE SHARMEER

leg-size stockings in 'Flirtation Tones'



brev for slender or small legs Sizes 8 to 10

modite for average size legs Sizes 8½ to 11

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and classic for largest legs Sizes 9½ to 11

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The Philadelphia Shop

STRAWBRIDGE & CLOTHIER

Philadelphia ~ Ardmore ~ Jenkintown



by
Berenice Holloway
of
David Levine

Ours alone
in Philadelphia

WENCZEL


Balenciaga's completely new fashion
. . . the long-coat suit in Forstmann's
virgin wool windowpane check . . . navy or grey
Button the coat either way.
Sizes 36 to 46 — 135.00
Lane Bryant
Tailored by
Louis Worth Coat
New York • Brooklyn • Philadelphia • Baltimore • St. Louis • Cleveland
Chicago • Pittsburgh • Detroit • Miami Beach



Wonderful for revealing blouses and dresses, made so prettily you'll want it to show... cut adroitly to hide your bra. Slim skirt, for the new sheath silhouette... slashed for extra leg freedom. And... the straight skirt back, bias panel front that can't ride up! Soft rayon crepe, iced with Val type lace and sheer nylon net trim.

White, Black, Shell Pink about **5.95**

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RHYTHM LINGERIE, INC.
136 Madison Ave., N. Y. C.

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*Reg. U.S. Pat. Off.

Adelaar

Pure Americana...

Adelaar's demi-shirts in pure silk shantung, to wear
here and now or south of winter.
The one demure, the other,
with a beguiling exposure. Natural, yellow spice,
pistachio, coral, mauve and blue.
Sizes 32 to 38. Each, about $9.95

at Lord & Taylor, New York; Hudson's, Detroit; Marshall Field & Company, Chicago; John Wanamaker, Philadelphia;
Roos Bros., San Francisco; Frost Bros., San Antonio.

For store nearest you,
see Vogue's Buying Guide, pages 244 to 247.

Adelaar, 525 Seventh Avenue,
New York City.



HAT BY MA[illegible]APS

In Miron's lightning check. Sizes 10 to 18.

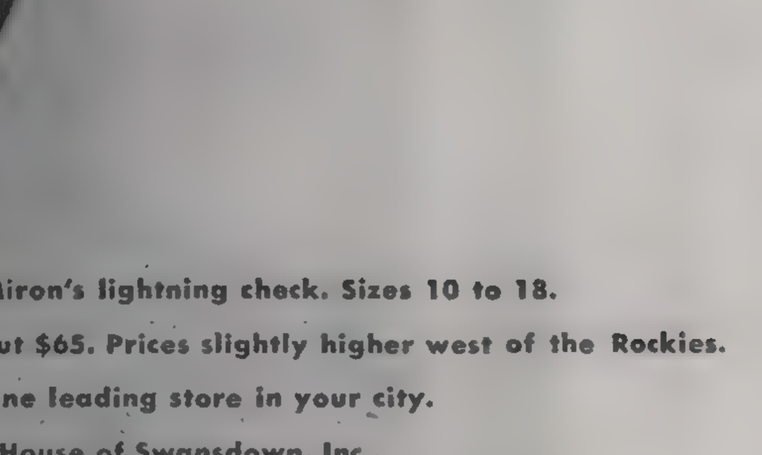
About $65. Prices slightly higher west of the Rockies.

At one leading store in your city.

The House of Swansdown, Inc.,

500 Seventh Avenue, New York 18, N. Y.

Swansdown®



KEEPS SHAPE WITH ARMO

HAT BY JOHN FREDERICS

ben zuckerman



Blithe Spirit..the lilting, buttoned cutaway of grey and white striped worsted.

the Wm H. Block Co. *Indianapolis*



All eyes are on the "Rocket"! All eyes are on the most exciting motor car on the highway! It's Oldsmobile's sensational "88"—lowest-priced car with the "Rocket" Engine and Oldsmobile Hydra-Matic*. Try that "Rocket Ride" yourself!

OLDSMOBILE

THE "ROCKET" HYDRA-MATIC CAR!

**Hydra-Matic Drive optional at extra cost on all Oldsmobile models.*

A General Motors Value

new fashion:

The dress: Molly Parnis
The coat: Monte Sano
The cigarettes: OLD GOLD

Old Gold



Carson Pirie Scott & Co., Chicago, Ill.
G. Fox & Co., Hartford, Conn.
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Frost Bros., San Antonio, Texas
Joseph Horne Co., Pittsburgh, Pa.
Kaufman, Straus Co., Louisville, Ky.
Lord & Taylor, New York, N. Y.
McCurdy & Co., Inc., Rochester, N. Y.
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Neiman-Marcus, Dallas, Texas
Rich's, Inc., Atlanta, Ga.
Stix, Baer & Fuller Co., St. Louis, Mo.
Thalhimer's, Richmond, Va.
The Aquila, Omaha, Neb.
The Dayton Company, Minneapolis, Minn.
The Haile Bros. Co., Cleveland, Ohio
The Lasalle & Koch Co., Toledo, Ohio
The F. & R. Lazarus Co., Columbus, Ohio
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Younker Bros., Des Moines, Iowa

Old Gold . . . new color lighting up Spring, casting a soft glow over fashions and accessories that is unmistakably Spring 1951.

Truly, it's an Old Gold Spring . . . time for the companionship of fine fashions, fine food and drink, fine tobacco.

So treat yourself to Old Gold . . . fashion's newest and most complimentary color.

And for a Treat instead of a Treatment, smoke Old Gold Cigarettes.



"Old Gold." Also available by the yard in leading stores.

Make-up and Night Drums cologne by Dorothy Gray. Sandals by Capezio.

Fuller Fabrics

1407 BROADWAY, NEW YORK 18, N. Y.



MOLLIE PARNIS "BASQUE" wool jersey in "Old Gold" or grey, darkly girdled, buttoned with brilliance. About 70.00.



Old Gold rings, waist-size—dyed in maracain, a soft, pebbly leather, and designed by Ben King of Midtown. The brass fittings, true Americana, are Army insignia, pre-1890. 10.95 to 18.95 and ours alone.



A cloud of Old Gold silk shantung taffeta, caught up by Ceil Chapman into the softest, palest, prettiest cocktail dress of spring. 89.95

Lord & Taylor—New York, Manhasset, Westchester, Millburn

Hats by Madcaps. Photo by Nick Guida



raissa masket *Inseparables*

Left: Stroock wool short-sleeve jacket in Old Gold and light grey, about $33. Overblouse in pure silk shantung with drape that slips through pocket slit. In dark grey, red and Old Gold, about $12. Worsted sheen gabardine trouser-pleated skirt in grey, black and navy, about $18. Right: Worsted gabardine sheath, trouser-pleated with side pockets, black only, about $30. Medallion-print blouse in Cohama's pure silk organdy, white with gold print, about $12.

Old Gold Inseparables sold at stores listed in Vogue Buying Guide, and at:

LORD & TAYLOR *New York* · WANAMAKER'S *Philadelphia* · GARFINCKEL'S *Washington* · J. P. ALLEN *Atlanta* · FREDERICK-NELSON *Seattle*

MASKET BROTHERS SPORTSWEAR, INC. · 498 SEVENTH AVENUE · NEW YORK CITY, N. Y.

fashion's newest color

Old Gold

is a beauty treat

in these lovely

Gossard's

Pamper yourself body and soul . . . with soothing, smoothing GOSSARDS in the new subtle-as-champagne color, OLD GOLD. Flattering FLAIR bras of satin and lace, the strapless wired for a deep plunge. Gossar-*deb* pantie or girdle of sheerest tissuenet in boneless, pull-on style to slick you cigarette-slim. OLD GOLD or white.





Twice honored with the Fashion Academy Gold Medal

THE H. W. GOSSARD CO., 111 N. CANAL ST., CHICAGO 6, ILL.

Gossard

'51 is Gossard's Golden Birthday!

an **Ingber** handbag is born



"Frames please, scissors, needle"—an artist's dream is born! And what shall we name this prodigy of the fashion world? An **Ingber** bag—of course! The newest, "Showpiece", on an imported French frame.

Deep black, bronze brown and midnight navy wool-rayon blend faille. $12.95 plus Federal tax. Price slightly higher in some localities.

Ingber color treat— Old Gold

Ingber · The Best Thing On Your Arm

Philadelphia New York Los Angeles

wait 'til you see
the eye-opening
new colors
in Wear-Right
hand-sewn gloves

Get up to your elbows in color... by Wear-Right!
Discover the fashion excitement of Pink Angel, Green Mint,
Old Gold... and thirteen more compelling, can't-be-missed
colors that carry you headlong into spring.
In sleek-fitting, hand-sewn, double-woven cotton—
they're eye-openers, every one!
"Countess," about $4.50
at better stores everywhere.



WIMELBACHER & RICE INC., 214 MADISON AVE., NEW YORK, N. Y.
CHICAGO: NORTH AMERICAN BLDG. • LOS ANGELES: 607 S. HILL ST.

Old Gold

Naturalizer Funsters bring "Old Gold" to you first! A fresh new color—like gold jewelry—that accents every shade you wear. Wonderful pliant "Domoc" leather. Sophisticated styles. And a matching handbag . . . with that same gleaming golden lustre. Naturalizer Division, Brown Shoe Company, St. Louis.

9.95 Higher Denver West

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ALPHABET OF FASHION

Here, to show you we know whereof we speak, and want you to, also, a list with definitions of some of the proper names that have been, are, and will be, cropping up in Vogue. From time to time we will add to it—new terms as they appear, and perennially confusing ones.

A—Acetate. In Webster, "a salt of acetic acid." Rayon, the main acetate of fashion, is produced when acetates of cellulose are forced through minute holes to make tiny filaments. Celanese is simply the Celanese Corporation of America's name for rayon made by the cellulose acetate process.

B—Boutique. In French, literally, "shop." In fashion this has come to mean a collection of accessories and/or separates sold in a made-to-order house.

C—Charles James. See J.

D—Dior. Magic word with two meanings: "By Christian Dior" means from his made-to-order Paris collection. "By Christian Dior—New York," or "Dior Original" (on the label of your dress) means from a separate collection of Dior's designs made in New York and sold in shops across the country.

Diminutives, Petites. Not dresses for the young, or little dresses, but dresses cut in correct proportion for women 5'4" and under, as: Varden Petites, Martini Diminutives.

Dynel. A fibre (one of the newest, most miraculous), made of air, plus gas and brine. We showed it to you as a dress sample and a blanket in our January issue, and it can be woven into satin-, flannel- or jersey-like fabrics. It is wrinkle-proof, mothproof, mildew-proof, fire-resistant, sterilizable, crease-resistant, easy to wash, fast to dry.

E—Egyptian cotton. Not an exotic name for a weave, but fine, long-staple cotton grown in the Nile valley. Used mostly for shirts.

F—Fibre-V. Synthetic fibre soon to be blended with other materials as a stabilizer. It springs back, is stretch-resistant, wrinkle-resistant, lends these virtues to whatever it is mixed with.

G—Gauge. See stocking notebook, p. 185.

H—Hermès, Hermé. Easy to pronounce with a Cockney accent. Hermès (air-mays): shop in Paris for gloves, leathers, sportswear. (Lenthéric in New York has many of their things.) Hermé (air-may): retail furrier in New York.

Honan. A province in China; and a silk named after it, product of wild worms who feed on oak leaves in forests there. Perhaps this Spartan diet is what makes Honan thinner than Shantung. It is also crisp, has a faint shimmer.

I—Indian Head. Not the grim profile on a five-cent piece but the trade-mark for a type of cotton used mostly for shirts, dresses.

J—Charles James. Not a team of two designers with a call-me-by-my-first-name complex, just the first and last names of one, a famous American who has his own made-to-order salon in New York.

K—Koret. (Accent the last syllable, pronounce the "t.") Double meaning in fashion, as: a hand-bag manufacturer in New York, or a sportswear house in San Francisco.

L—Lingerie. (see U)

M—Mainbocher (main-bow-shay). Two names or one? Two names, put together, of one person. First and last name of the Chicago-born designer whose salon was first in Paris, is now in New York.

Milium. Not fabric, but a process to give fabrics added warmth. Works on principle of radiation, insulates body from heat, cold.

N—Nylon fleece. Nylon fibre in its fluffiest manifestation, for coats, boot-linings. Light, warm, very strong, it can be cleaned with soap and water, does not pull or grow bare with rubbing. Also, moth-proof, mildew-proof, allergy-proof.

O—Orlon. A new plastic fibre to be used mainly in a blend. It adds crispness, sturdiness, mildew- and moth-proofness. It washes easily, won't shrink, needs almost no pressing, is not cold to touch, can really hold pleats. It can be woven into 100% Orlon fabrics—taffeta, flannel, jersey.

P—Perugia. A hilltown in Italy; also the name of one of the great Italian shoe designers who has a custom salon in Paris and now designs for I. Miller in New York.

Palter DeLiso is not a man, but *two* men, Palter, American-born, DeLiso, Italian-born, who design and make shoes in New York.

Q—Queue. Style of hair dress not now worn.

R—raggy, see W.

S—Shantung, see Honan.

T—Traina-Norell. A team of two: John Traina handles the business, Norman Norell designs.

U—Underwear. We sent you down here from L-for-lingerie. We prefer the good old term underwear which says just what it means.

V—Vicara. Another of the new miracle fibres used in a blend. A protein extracted from corn, that lends suppleness to rayon, absorptiveness to nylon, resiliency to cotton, downiness to wool, durability to all of them. Had enough? No? It is also mothproof, mildew-proof, allergy-proof, and washes well.

Vicuña. (Vi-koon-ya). A wild ruminant of the Andes related to the llama family, whose coat is the finest fibre classified as wool. Used mostly for coats. Not to be confused with camel's hair. Easy way *not* to be confused: Camel's hair is about $29.50 a yard; Vicuña about $135 a yard.

W—Wragge. The last name of the well-known sports-clothes designer is pronounced "raggy."

X—Vogue's Diet X. Good the year round. You can still get it from us in pamphlet form.

Y—Yarn-dyed. Refers to yarns that are dyed *before* they are woven or knitted into fabric.

Z—Zebra. Fur worn mostly in the zoo. So far.

New ways to look at ads in this book!



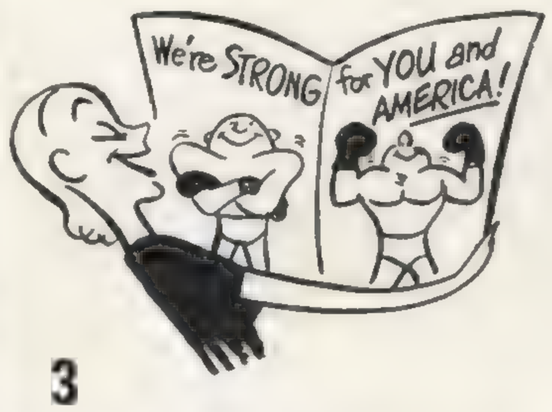
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They fight with products better and new,
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2

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Or soon the news would be all over town.
The stronger the brand, the more it wins fame,
The more it's gotta live up to its name!



3

When brands compete to give you more,
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Willi *Designed for the American Scene*

The change-about box jacket suit in Forstmann milateen or Worumbo flannel . . . with delicious candy-striped pure silk "toss" scarf and cuffs . . . designed and tailored as only WILLI does it. Milateen in Tropic Dawn Pink with navy, White-cap with navy, Commodore Blue with pink, Old Gold with navy; Flannel in grey only, with grey and white candy-stripe. Sizes: 10 to 16. About $119.00.

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Crisp, pure silk shantung

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All these in **Old Gold**



The rose also in pink, bright red, rose, white, tea or deep red.
The violet corsage...violet, lavender or white.
The boutonniere of carnations... white, pink, red, white tipped red, or red tipped white. About $2.

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SIDNEY HELLER Created

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In the new **Old Gold** *color and all smart Spring shades. Sizes 32 to 38. Under $10. Your blouse by Sidney Heller— The Vital Third of your suit!*
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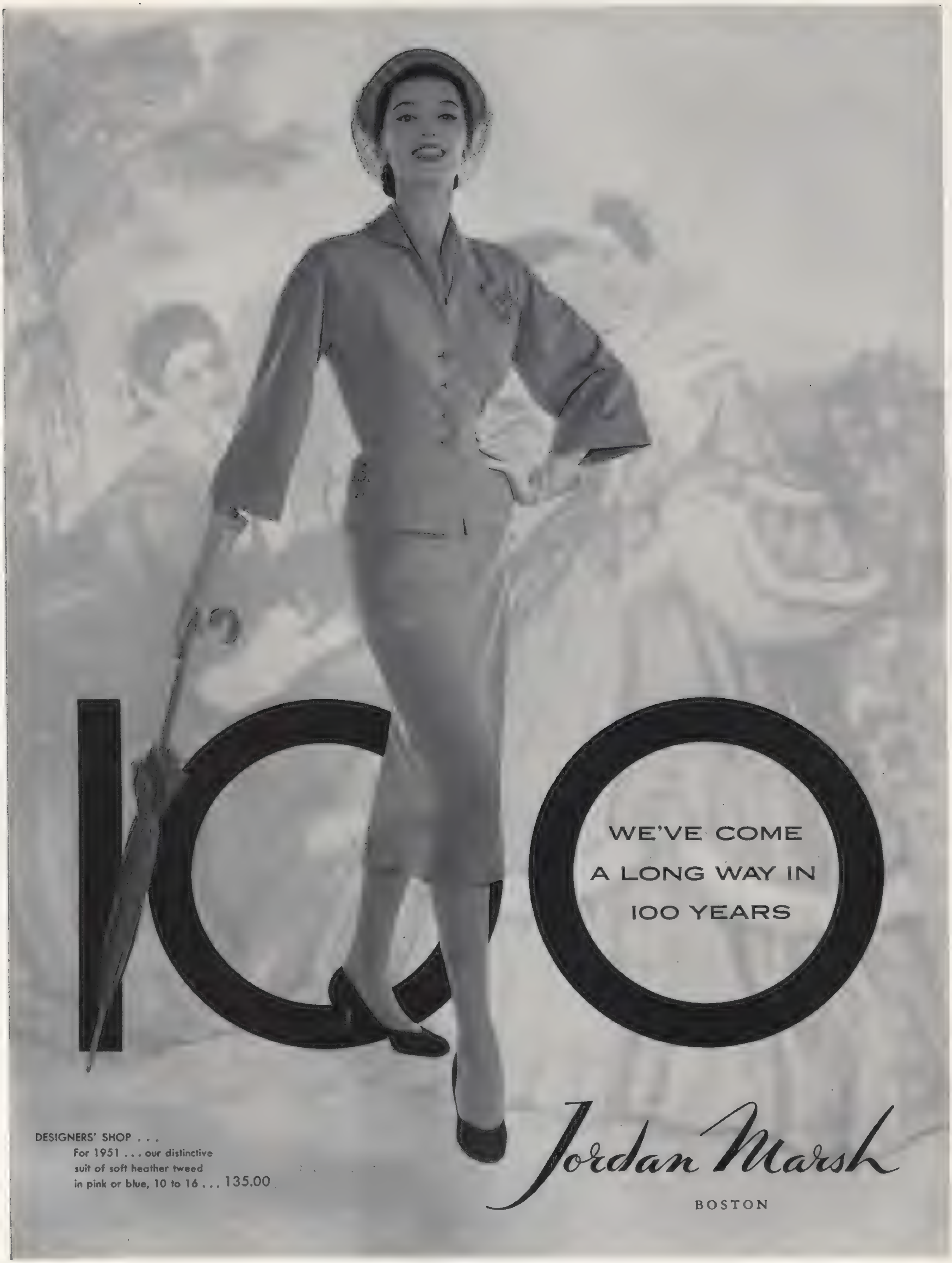
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The costume in identical print—gossamer rayon chiffon for the dress—crisp faille for the coat.
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For 1951 . . . our distinctive
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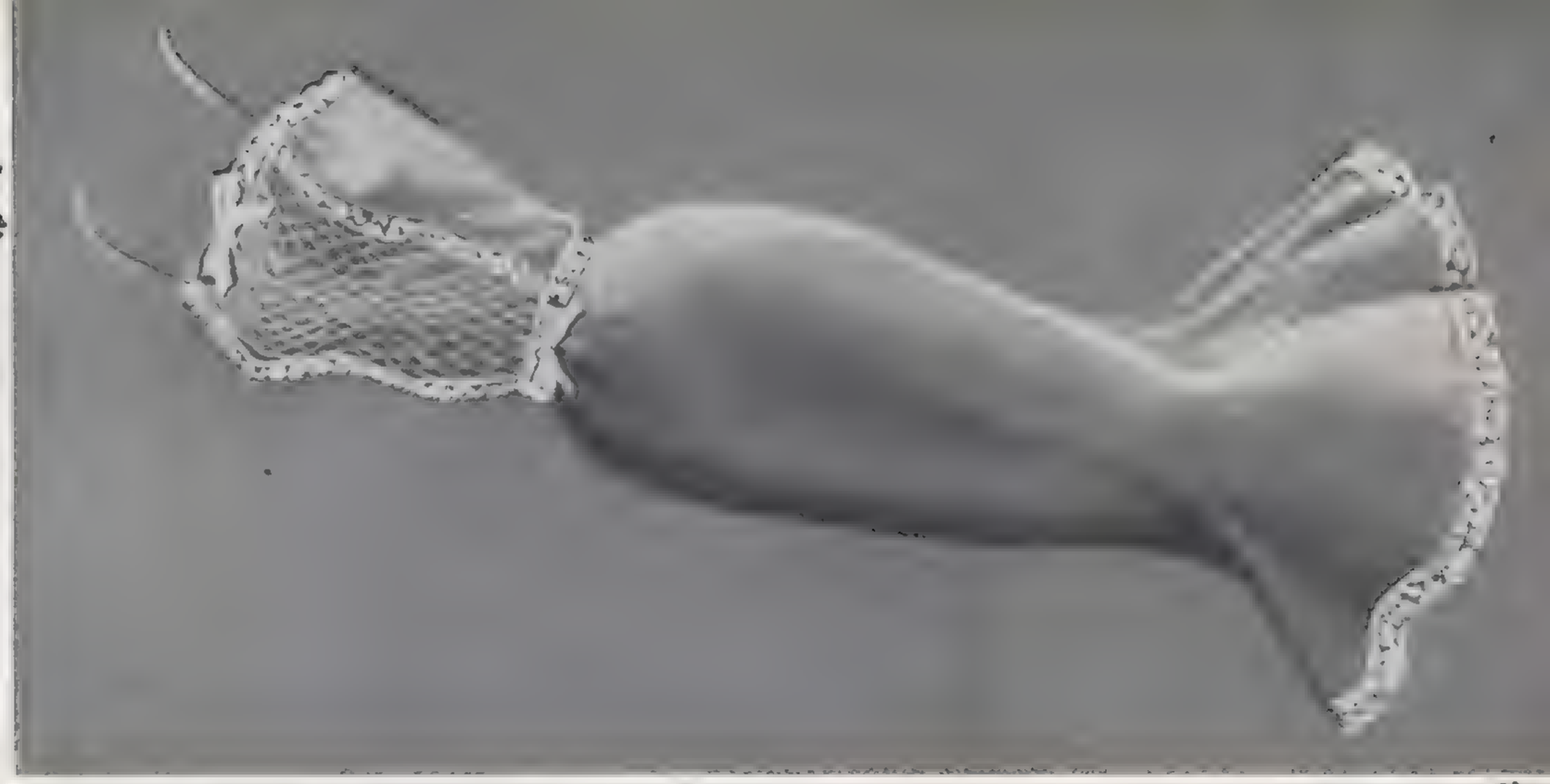
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3

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5



1



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THE TOREADOR BLOUSE
... brazenly flirts with your new Spring suit ... goes completely romantic with your separate skirts.
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Wembley for Valentine



for the Man
in your Heart

Wembley*

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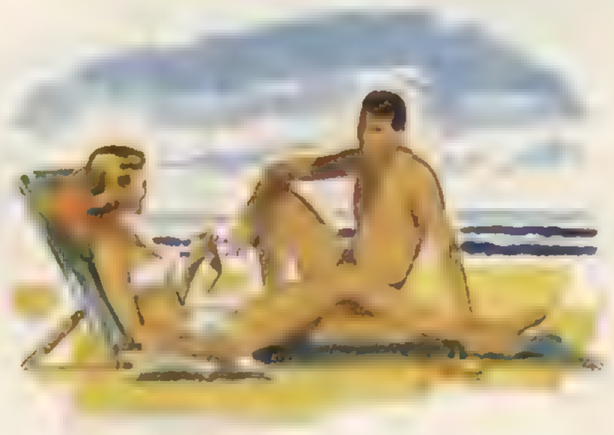
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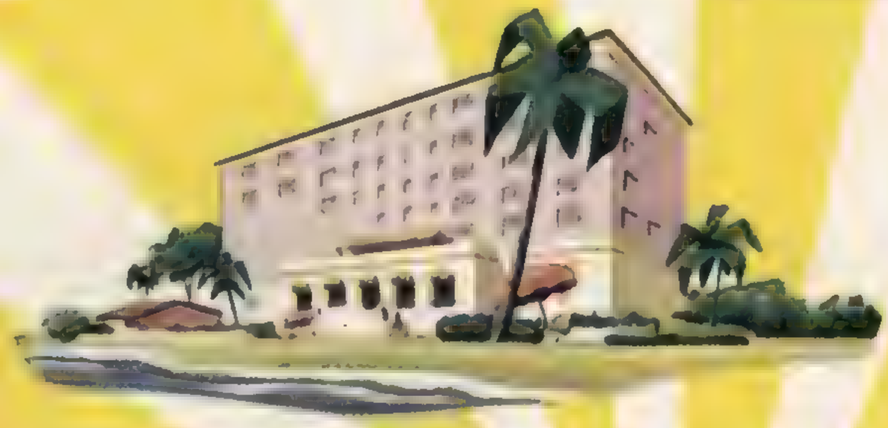
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CLOTHES ILLUSTRATED ARE MADE FROM McCALL PATTERNS. (UPPER LEFT) MOTHER'S JACKET 8025, SKIRT 7307; CHILD'S JACKET 8129, SKIRT 7341. (RIGHT CENTER) DRESS 8077, JACKET 8025. (LOWER LEFT) BLOUSE 8085, SKIRT 8086.



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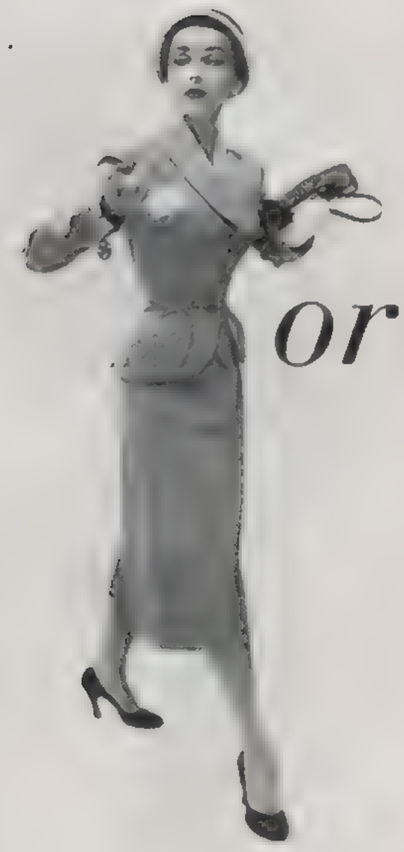
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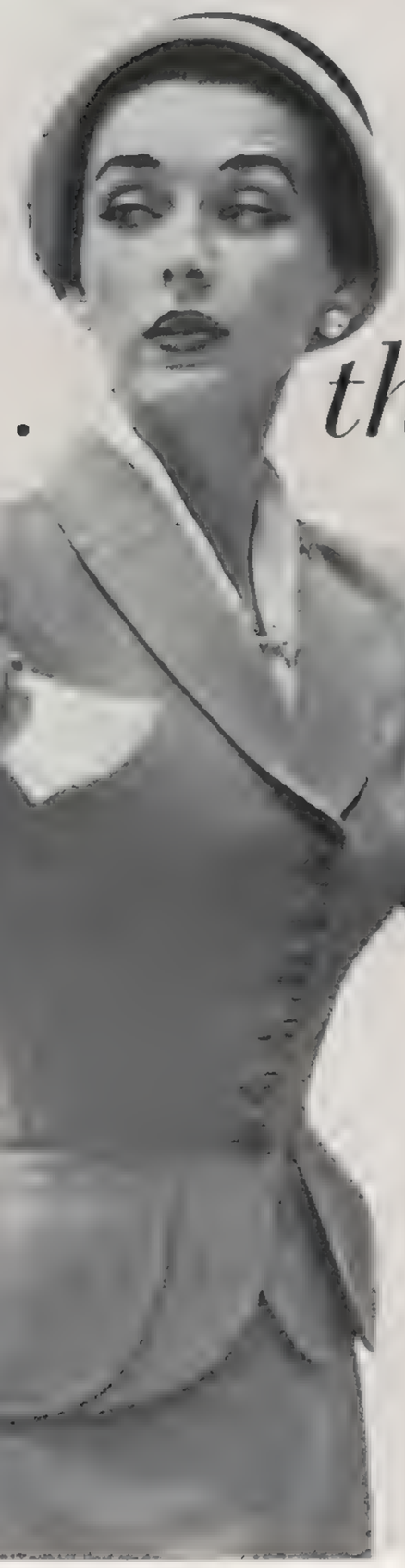


far...

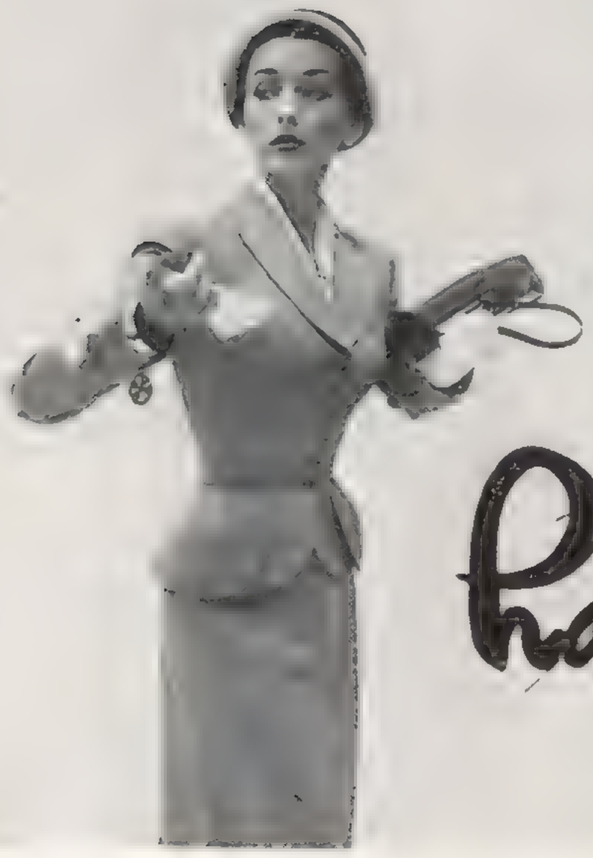


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or primroses.

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etched in white piping or spiked

with crisp taffeta. Misses Sizes

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• FOR OTHER STORES SEE PAGE 243

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A Morton Bregman original
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June Patton

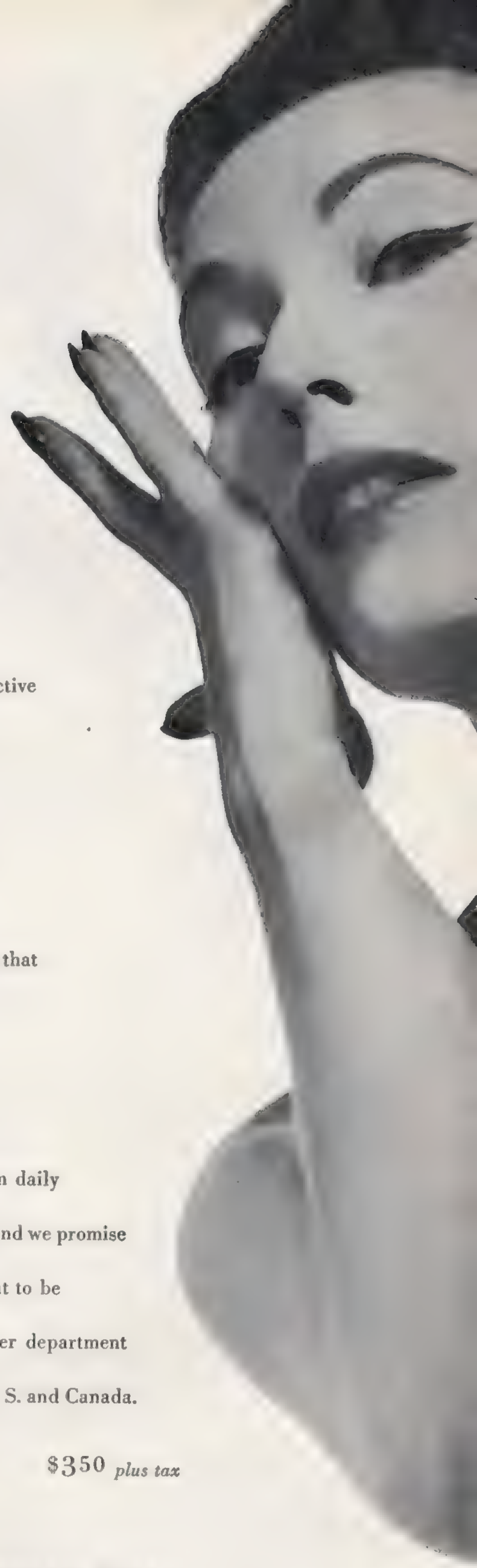
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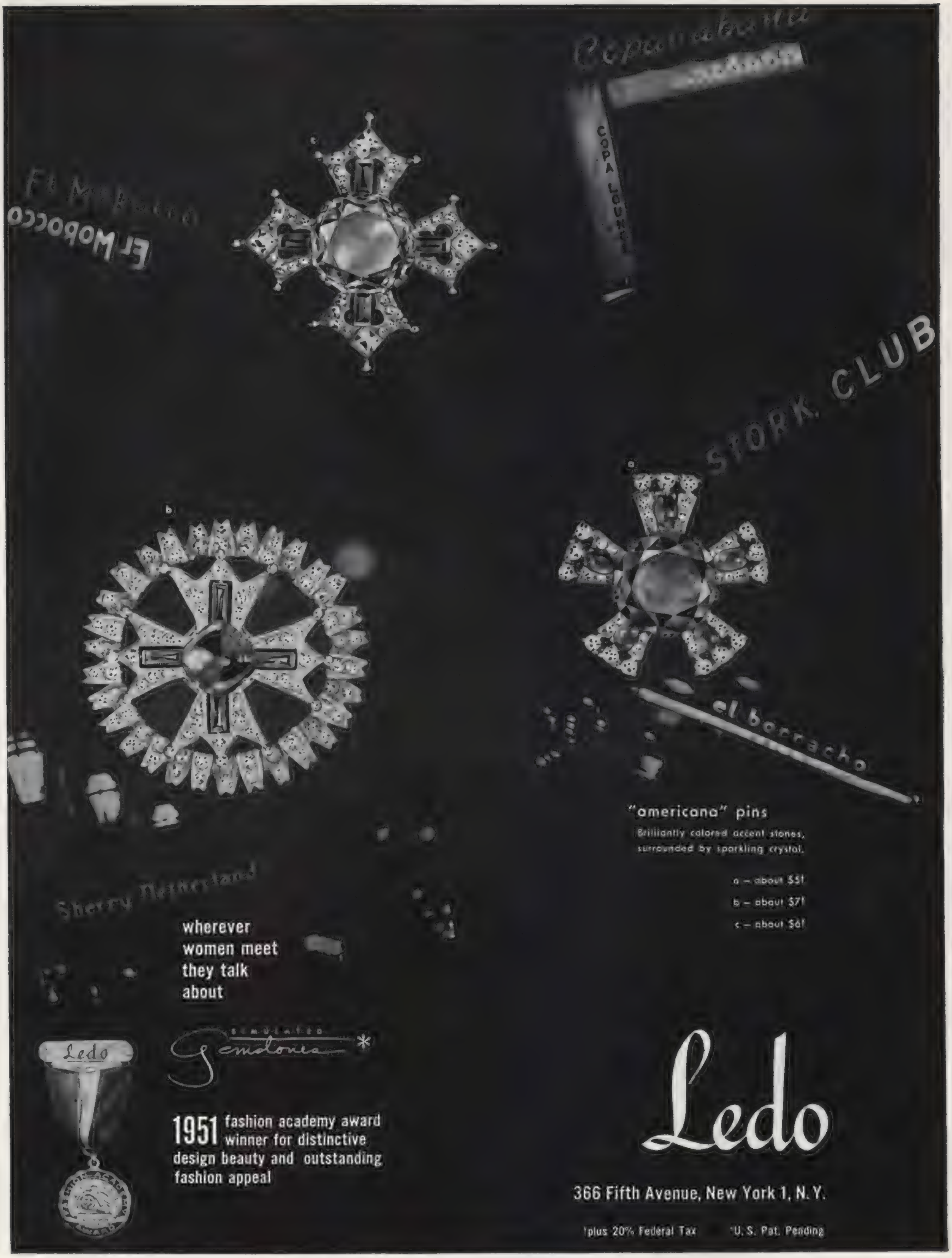
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Sizes 10 to 20 . . . about $60

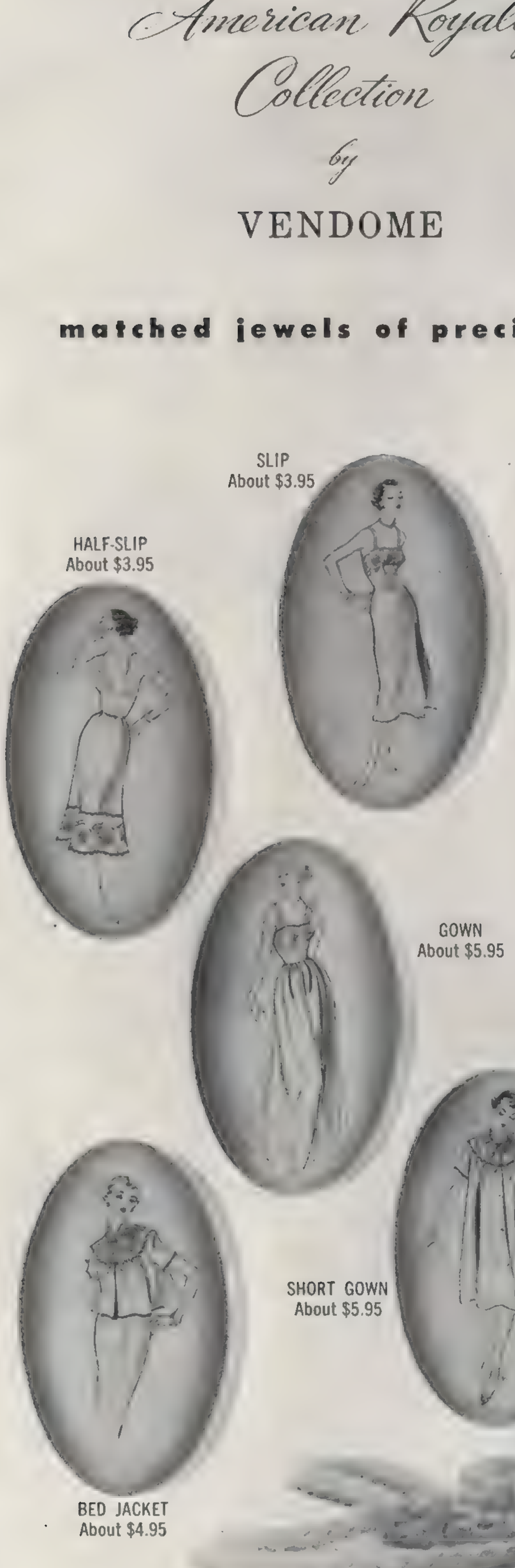
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1



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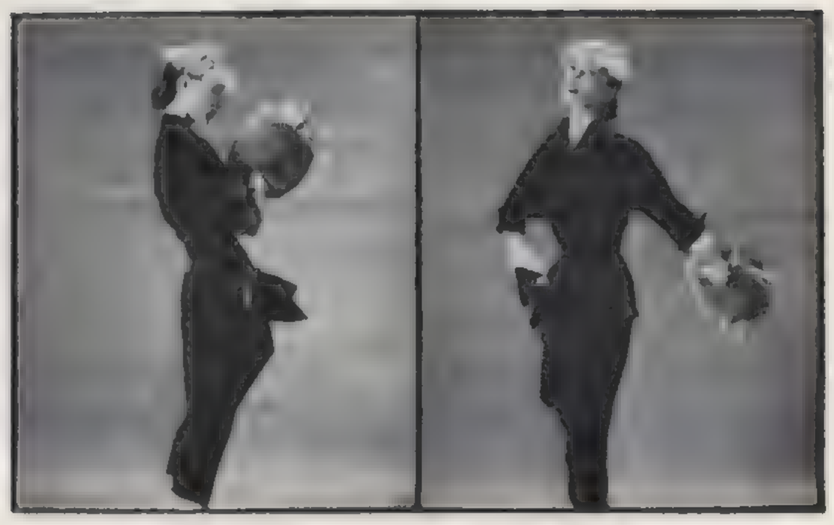
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Black, navy, antique blue, spring taupe, grey. About $50

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HANDS-UP is non-sticky, quick-drying—WON'T RUB OFF on clothes or gloves. Stays on until you wash it off! So it is ideal, too, for neck and shoulders.

Miracle Softening-Action

In HANDS-UP I have added a rare, imported ingredient—concentrated lanolin—for speedy skin-softening action. A new form of lanolin that is 2½ *times richer* than found in hand preparations previously used.

Thus, HANDS-UP not only endows your hands with new beauty instantly—but acts rapidly to *soften* and *smooth* your skin every flattering hour you wear it!

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Tonight, before you go to bed, smooth my new HANDS-UP on your *right hand* only. Note the instant transformation. See how redness disappears, even from knuckles. See how freckles and blemishes are toned down and blended out.

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4 Flattering Shades

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CONCERNING SNOBS AND SNOBBISM

BY CAROLINE DUER

I HAVE always resented the fact that a great many people use the word *snob* to describe those who do not yield to unwelcome advances, rather than those who make the advances. To my mind, the pushers rather than the pushed deserve the title. If, imagining Mrs. Algernon to be worth cultivating for her position in the world and her possession of some of its glories, I find Mrs. Algernon not particularly eager to be cultivated by me, I immediately restore my self-esteem by calling her a snob. Really, *I* am the snob for putting myself in a position that forces her to protect her privacy.

Companionship is not a question of one's position in the world, but of one's character, qualifications, mind, manners, natural or acquired tastes, understanding and general tutorage of oneself. People of like nature readily appreciate each other and become friends, no matter what their environment. People of unlike nature could be shut up in Noah's Ark under exactly the same rules and regulations and never become intimate. Take the Camel family, noted in Eastern legends as being the only one that knows the true name of Allah; suppose Mrs. Arabian Camel (with one hump) feels, very sensibly, that Mrs. Bactrian Camel (with two) is not qualified on that account to hold herself aloof; it may take the combined efforts of those two good fellows, their husbands, to keep up any polite intercourse between the ladies after they have landed.

The dictionary, a book I have had to turn to every few minutes on account of my bad spelling, has this to say of a snob: "A person with exaggerated respect for social position and wealth, and a disposition to be ashamed of inferior connections." One is immediately reminded of Sir Willoughby Patterne (in Meredith's *Egoist*), as he refused to recognize and receive his unprepossessing cousin, the worthy Captain Patterne, when the latter, about whom he had just been boasting, appeared so inopportunely among the gay company at Patterne Hall. The situation would have tried any soul, but most souls would have been ashamed not to have made the best of it. Yet if one must be a snob, a bold one is, perhaps, better than a half-hearted one, who accepts circumstances for which he apologizes. Of course, the crux of the matter is that one should be ashamed of nothing that is not shameworthy. One could be ashamed of bad manners, or truculent behaviour in one's kin, but should ignore the fact that in his appearance he is rather more like Sairy Gamp's umbrella than the gallant officer one has been describing.

My dictionary goes on to define a snob as "one who behaves with servility to social superiors and who judges merit by externals." The whole country, which certainly can not say it has no exaggerated respect for wealth, will assuredly rise as one man to protest that there is no such thing as social superiority in the length and breadth of it. In these days almost anybody can have "externals." What they can not have, offhand, is the ability to recognize inner and spiritual grace if it is unaccompanied by the surroundings they have learned to appreciate. Many people do not know what to respect unless they see it framed as they think befits it; the gadgets of a machine-made age may seem to confer gentility upon those who possess them. Our ancestors, in their more simple setting, had a better knowledge of the part real character played in the making of good manners and customs. The earlier generations had this from their religion; the later ones from the dignified simplicity of inherited positions and the responsibility entailed.

When did snobbism first begin, I wonder? Perhaps when people who had come naturally by a certain amount of pomp and circumstance began to enjoy it too much, and those who *had not* came to envy those who *had*, ignorantly and unduly. In a country supposedly free from class distinction, the enviers tried to assume outward equality. In countries where class was always recognized they toadied to class. Personally, if I *must* blandish, I'd rather blandish a peer who had been born and bred to treat privilege naturally, than a plutocrat who was making a first splash with his millions. But that is a matter of taste. I think the peer would be more worthwhile, the quality of gentility being something within, more precious than gold, no matter how lavishly spent.

THE "BOOK OF SNOBS"

The "Book of Snobs," which appeared in *Punch*, suggests that they had been in evidence for some time. Thackeray gives his own definition of one: "He who meanly admires mean things." I do not agree with it. I should say, rather, "A person who, for worldly reasons, overvalues things not of basic importance." Or, "A person who plays a false rôle to impress others." I think the second is, perhaps, the best definition.

Two things that I know about Mr. Thackeray I should like to mention here. Mrs. Cameron, a friend of my family's for many years, told us that he said he preferred *Henry Esmond* to all his other works; also that he declared that if all else failed him in the way of writing, he could always make a living by inscribing the Lord's Prayer within the circle of a ten-cent piece. I wish my hand were so steady.

The articles in *Punch* speak, among others, of the Snob Relative, the Snob Positive, the Snob Respectable, the Snob Royal, Military, Clerical, and Literary. I fancy most of

(Continued on page 141)

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Precise fit for you who wear regular misses' sizes 10 to 20.

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Exactly proportioned for you who measure between 5'2" and 5'5".

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Carolyn emphasizes the importance of jacket dresses for Spring and into Summer with Leonard Arkin's waist-cinching duo, interfaced with the new resilient Armo Ever-Shape for shape retention. In **SCHLANGER'S** sheer **TAMBOLA.** Left: Side-look collar jacket underscored with pure silk shantung, complementing trim on scallop neckline of dress. In navy with lime or mauve; black with peacock blue. Sizes 12 to 20. Right: Capelet-sleeved jacket with white pique complementing trim on scoop neckline of dress. In navy or black with white. Sizes 10 to 18. **EACH $49.95.** Mr. John Hats

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never rolls over • always stays up

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A Warner's Sta-Up-Top girdle is topped with the most ingenious waist-whittler a girdle ever boasted. The lazy-stretch elastic tape, in 2- or 3-inch widths, grows like a grin with every breath you take . . . snugly inches you in . . . *always stays up!* That's the secret of the band's every-now-and-then bones . . . the flattest, most pliable bones you *never* noticed.

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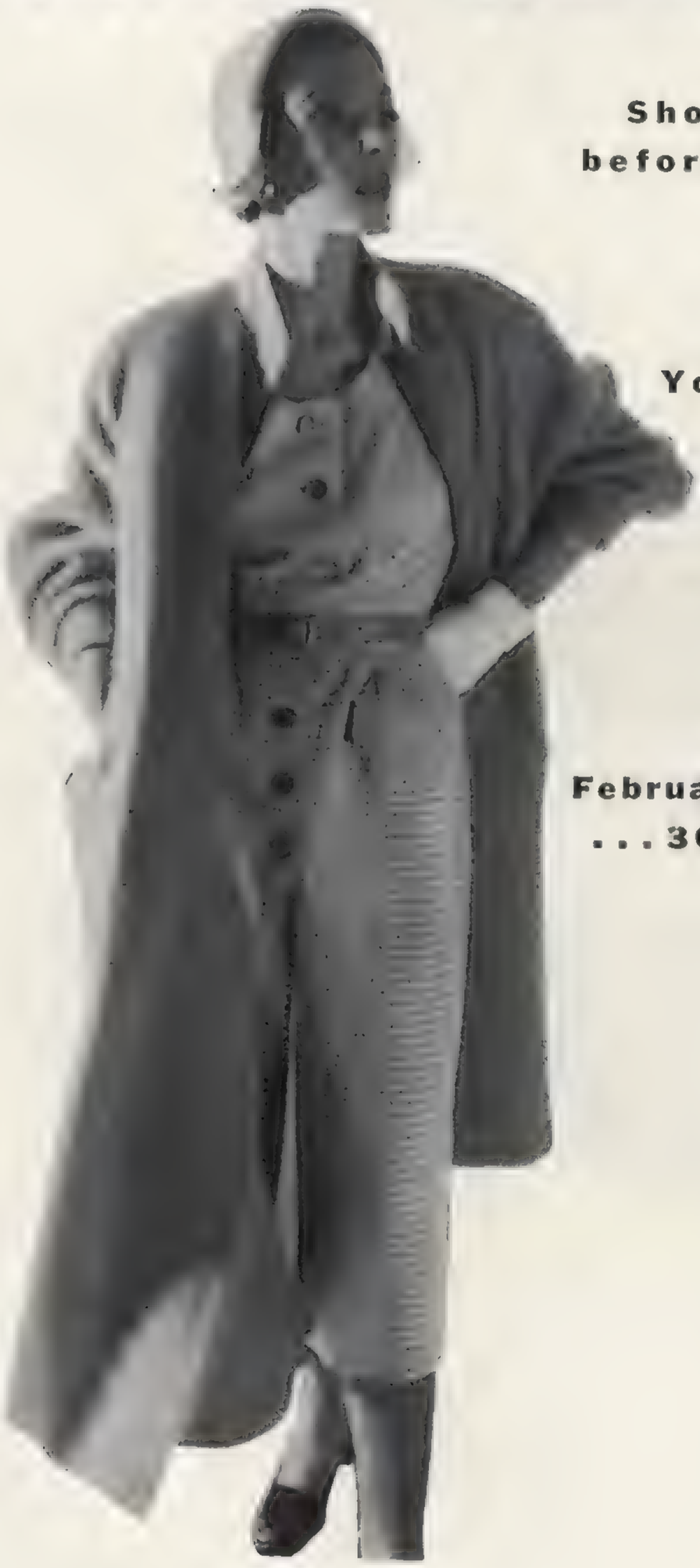
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VOGUE

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VOGUE'S TRAVELOG

A Directory of Fine Hotels and Resorts

For further information about these listings write to Vogue's Travelog, Lexington Ave., N. Y. 17

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RIGHT about now, the comment is so often heard, "But February is such an in-between month—where can I go for a vacation? What can I do?" If that's you speaking, you are due for a pleasant surprise at any of the fine hotels listed throughout this page.

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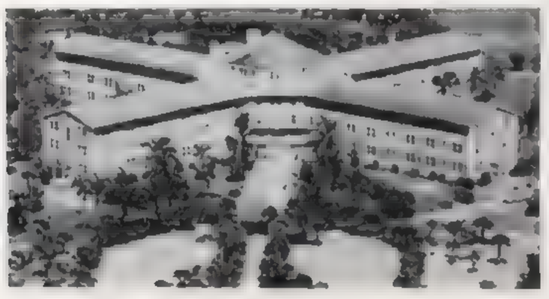
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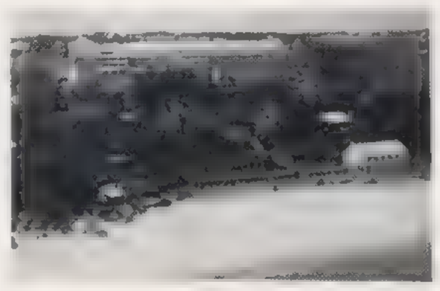
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PAGET



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CONCERNING SNOBS AND SNOBBISM

(Continued from page 132)

these are beyond my station, but I might be happy in the company of the last, for I am a snob about words. I turn up my mental nose at people who say *overly* for over. Whoever added that foolish *ly* to an otherwise perfectly good word has my heartiest detestation. A person may be overheated, over-anxious, over-anything-you-like, but not *overly* with my good will. I am equally disgusted with "Do you have?" for the simple "Have you?" "Do you have a brother?" is to me the very height of idiotic and unnecessary change in the English language. Upon this, sadly enough, some teachers take pride in leaving their impression. There was one who kept order during study hour in the school I went to. She always said: "Was you tardy?" when she meant "Were you late?" and defended it by a strange grammatical conjuring which I never understood.

Am I, after all, the snob I think I am about words, or are the choosers of "anything-new-rather-than-yield-to-established-custom?" I declare I don't know! But I hate *tend*, which is physical care, mixed up with *attend*, which is to give mental attention. You *tend* sheep. You *attend* to your business. I hate dis*interested* mixed up with un*interested*. Language is the poorer if two different meanings are packed into the same word. I have more hates—all the over-elegancies, which remind me of what was once said about the words of a noted novelist—"that they were, like her husband's rings, a little too fine for everyday use." I had almost forgotten the horrid shortening of *draperies* to *drapes*, when people really mean curtains or hangings.

THE LADY AND THE GENTLEMAN

But I like the words *gentleman* and *lady* used to describe those whose standards of behaviour merit them. It is the only social superiority I know: that of cultivation, kindness, understanding of obligation, high ideals of considerateness. Apropos of which I have a story to tell. One rainy night, several motorcars, my modest taxi among them, were prevented from reaching the door of our apartment house because a young man, who had parked in front of it, was saying a prolonged good-night to his best girl. He had been saying it for half an hour in defiance of the doorman's protests. The people ahead of me were meek and went through the wet street and in without a word. When my turn came I thought something should be done, so I put my head into love's chariot and remonstrated, "Won't you please move up your car a little; you are making everybody walk from the corner in this pouring rain." To which he replied, and he spoke very rudely, "Oh, isn't that just too bad!" This was past bearing. "A gentleman would think so," I said, and continued on my wrathful way. Now, a decent person is sorry to find he has inconvenienced others, but the boor is always made self-conscious and angry, so I was not surprised to hear from the doorman next day that this boor had been as angry as I hoped he would be.

WHO'S A SNOB

What else can I say about snobs? I think it is snobbish to refuse to meet people who want to meet you. I do not think it is snobbish, if you find them uncongenial, to draw back from too much intimacy. One may, and should, work happily with anybody, but one should be able to choose one's own playmates.

If I enjoy sitting at the crippled feet of Mrs. Plantagenet and hearing her old-fashioned stories, I do not think I am being a snob. If I am bored to death sitting there, and only like boasting of her companionship to the neighbours, I am a snob of the first water. I think it is snobbish to belaud any position one holds in life, and equally snobbish to belittle it. It would be bad taste to run about saying, "Look, I am a countess in my own right." But just as bad to creep about murmuring, "Oh, I am only a poor little governess." I am all for the polish that only fine wood will take, but it is the character of the wood, it is what one is inside oneself, that counts.

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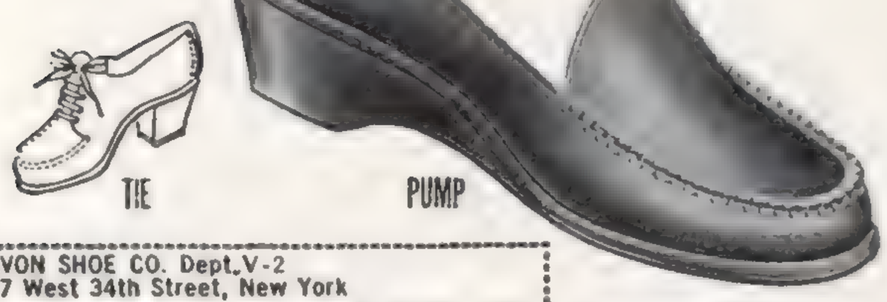


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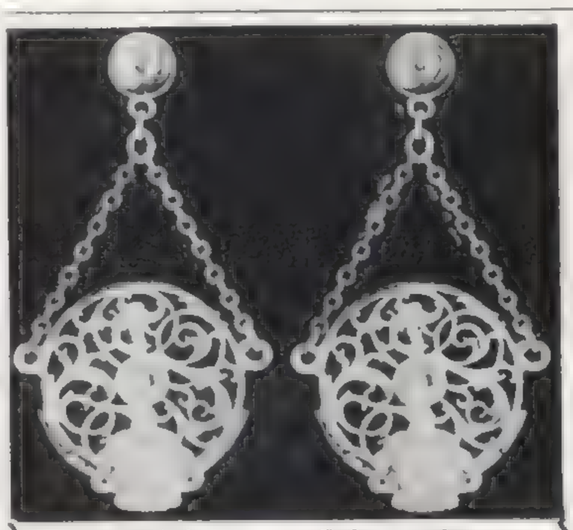
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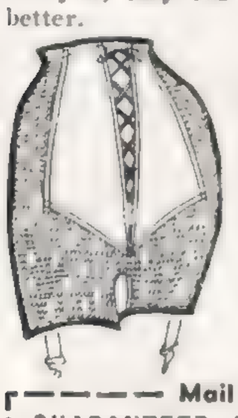
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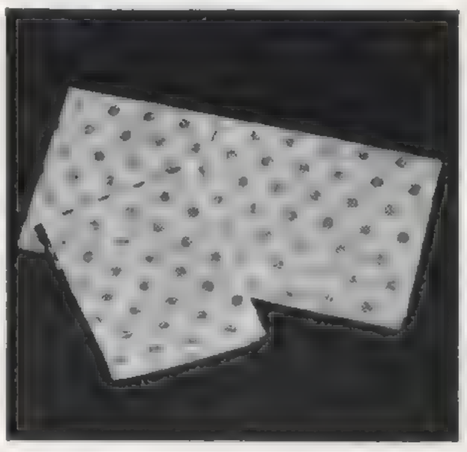
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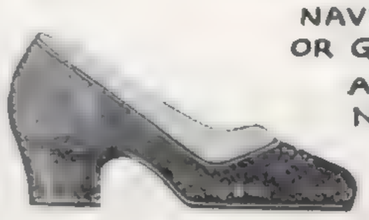
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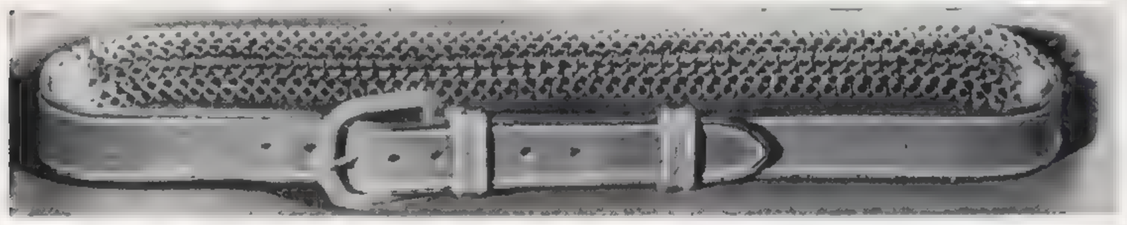
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...dressed for the occasion.



NEWS IN AMERICAN ART: Percheron stallion of porcelain, by Edward Marshall Boehm. (Another of these Percherons was recently bought by the Metropolitan Museum of Art.) This, $50. Black, Starr & Gorham, N. Y.

MOST AMERICANS wear ready-made shoes, which is not surprising when you consider how well they are made here and how many good-looking styles there are to choose from. But if you are hard to fit, and can afford, every so often, a pair of made-to-order shoes, you might choose walking shoes as a good investment. A man to know about is William Blumenthal, 561 Madison Ave., New York, an expert at making all types of shoes, with a fine array of handsome designs. He works out a last for you that is not only a neat fit, but well-balanced. The first pair, $90; after that, from $70.

FRIENDS, INDEED are the two ladies who run Amie, a shop at 715 Madison Avenue, New York. The news here: imaginatively designed and well-made clothes, from taffeta-lined velvet evening coats, to the little bits and pieces—gloves, belts, scarfs, bags—that can brighten the effect of a whole costume. Among their nicest offerings are separates, most of them from France, ranging from simple wool jersey skirts, around $15, to gay evening blouses and embroidered cashmere cardigans from $30. In the custom-made group: belts and bouclé sweaters hand-painted to order, an inviting choice of designs for cocktail and evening dresses, and some luxurious, tweedy-air fashions, like the cashmere suit.

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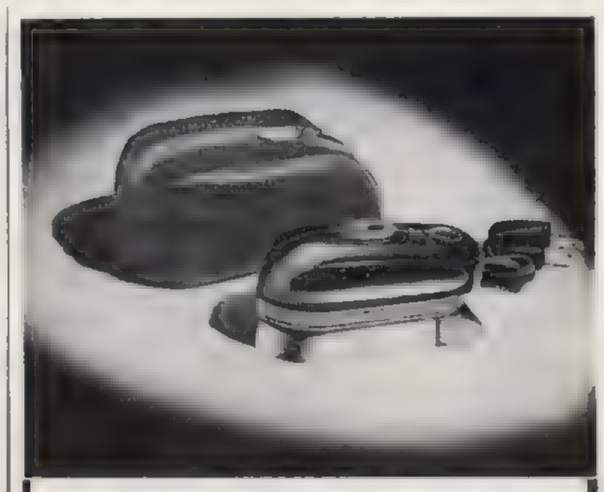
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VOGUE
incorporating Vanity Fair

FEBRUARY 1, 1951

FASHION AND BEAUTY

The changing look in American fashion 166-179
Fitted coat, full skirt
Fitted jacket, cartwheel skirt
The narrowing box
Box coat; box jacket
Tweed, Directoire shape
Tweed, evening surprise
Important, the white collar
Box jacket, pleated skirt...and white
Cape, sleeveless dress...and white
Velvet box jacket, print dress
Full-skirted coat-dress
Miridis, the new gem
Valentina 180-181
Made in America: fur coats; jewels; nylon stockings; corsets 182-187
The gold streak, this spring 200-203, 238
The burnt-sugar shoe, good with the gold streak 204
The good suit, good with the burnt-sugar shoe 205
Very American—men's fashions 212-213
Vogue Patterns—maternity fashions 214-215
Americans like... 216-223
the elegant suit; the grey flannel suit; the casual suit; the navy-blue suit, plus white; prints; knitteds
Blouses for a suit year 224
Five-part clothes plan, the price a point 240-241

PEOPLE AND IDEAS

Vogue's eye view 155
In Korea. By Charles and Eugene Jones 157
Civil Defense: 13 volunteer jobs 158-159
Women on a job 160-165
Schooling for ancestors, 2051. By Gerald W. Johnson 188
The first painting of America. By Jacques Le Moyne 189
"South Pacific," a mania, a phenomenon. By Allene Talmey 190-191
Whose who: detective-wise 192
Erle Stanley Gardner, master detective novelist 193
Double life, incongruous incognitos 194-195
Abe Burrows; Sam Levenson, two serious comics 196-197
Gossipy memo 198-199
Little town: Fitzwilliam, New Hampshire 206-211
Concerning snobs and snobbism. By Caroline Duer 132

SPECIAL DEPARTMENTS

Vogue's Travelog 140
Vogue's School and Camp Directory 142-145
Shop Hound 146-150
Prix de Paris—thesis topics 237
Discoveries in Beauty 242-243
Vogue's Buying Guide 244-247



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VOGUE'S EYE VIEW

WHAT CAN I DO NOW?

THIS is the question, spoken and unspoken, in many hearts, on many tongues, in these uncertain days. What can we do for America, now? On this page, above, is a reminder of one life-giving thing many of us can do. On page 158, there is a chart of 13 volunteer jobs, that may help you decide what you are good for. But whether or not any of these is possible for you, there is one service every citizen can perform. It is this: it is to remember, and to put into practice every day, in every relation of life, the basis of democracy—respect for the dignity of the individual. You may show it simply in the way you speak of others; or the way you meet the most influential woman in town; it comes forth in your dealings with children, with salespeople, with the elevator man, with the man who takes away your garbage, or the man who renews your loan at the bank. To respect your fellow man simply because he is a member of the human race—that is American. To look about you with a fresh American eye—the eye that sees the person as well as the circumstance—this is a daily service to America that everyone can do. This respect for the individual is not sentimental; it is self-respect. It has nothing to do with the law—it begins in the heart. It was the beginning of America. It is still the given word of this Land of Promise—given in our name; our promise, to keep.



CARL MYDANS

IN KOREA

OUR people must not think of the Korean war as a grand, sweeping affair of giant convoys. Always let them remember that up ahead, *far ahead*, in the lonely stretches and amid the little flaming towns, men with long rifles and fixed bayonets walked behind the lead tanks, fighting and dying.

The first day, we rode behind the second lead tank and were heading toward our first objective for the day, a small town. Without warning a string of mortar shells dropped among us, right down the ridge where everyone of us was firing. With perfect accuracy, the enemy had placed them atop the ridgeline, right in on the first assault wave positions. They apparently were TOT (time on target) for the whole string, meaning all landed at once.

We were yelling to three youngsters in a hole fifteen or eighteen feet in front of us, looking right at one boy who had turned his head to us, and we saw the actual small silver sheen of the shrapnel net opening around him; the shell had hit the side of his head. Then instantly we were in the dust cloud billowing up around his hole and for twenty feet about. Through the dust, we saw his body pinwheel up four or five feet and then land off to the right. The two men in the hole with him, also killed instantly, were mashed down in the hole. Another youngster, who had been firing alongside the hole, had his arms riddled, his jaw blown off.

Remember this whole thing took about fifteen seconds. The dust settled, our heads lifted from grit of the hillside, we saw something flopping like a wild thing a few feet from us, the boy with his jaw gone, in a mad dance of pain.

All up and down the line came hoarse cries for medics and help. Some riflemen started running down the hill, but most of them stayed in place. Everything was still for a few seconds except cries of the wounded.

The hillside was pinned down. We looked at each other, "The first time like Iwo." "Thank God we only got that one string."

We tried calling for litters. Again men were firing. We lay in the sun. Three wounded boys wanted water, but because of throat wounds we couldn't give them any. We were isolated on an island of pain with three bloody GI's. One finally cursed, lighted up a cig.; the other, a slim youngster, his throat a torn bloodied mess covered by an aid packet, lay back on the coral white grit of the hillside as if sleeping, only his eyes remained open.

The boy with his jaw torn off, arms a gashed, riddled piece of flesh, was momentarily restless, sat up, then flopped back in the grass, making vague pain-filled gestures with his hands as if commanding us all to do something, anything that could be done.

Then he slipped a few inches down into softer grass, turned his head to one side. We looked away as he died there, wondering why God in his heaven couldn't have placed the overworked medics and their plasma a few hundred yards closer to our little hill.

No one said anything for a while. The firing above somehow seemed far off and remote. A sand fly buzzed nearby. The boy with the bloody throat, who slept with his eyes staring and wide open, rolled over, adjusted his helmet, rolled back and was quiet.

After an interval, Charlie came running up towards us, yelling that medics were on the way. They followed a few feet behind. They announced the passing of the boy with no jaw.

A medic gave some water to the two other wounded. One rose immediately, almost proudfully, waved away a proffered stretcher and disdainfully started down the trail. He had no throat, but his gestures were eloquent. He had rested, and the road back had been shown to him. He was ready to go. A big man, blood streaking over his shoulder blades, we saw him walking off through the waist-deep grass fronds. The youth with the other throat wound was at first placed on a stretcher, but after a drink of water decided he would go out as walking wounded.

It was still early in the morning, scarcely an hour had passed, but we felt very tired.

The photograph: For such photographs as this one, of an American soldier carrying wounded at the lonely Korean front, Carl Mydans, a man with a compassionate heart and enormous courage, received the 1950 U. S. Camera Gold Achievement Award. Vogue is grateful to *Life* for permission to reproduce this picture by one of the great *Life* photographers.

The notes: These notes were written on the Korean front by Charles and Eugene Jones, twenty-five-year-old twin brothers, former Marines, and newsreel photographers, to explain to their home office, NBC Television, what their newsreels were about. Usually scrawled or typed jumpily on oddments of paper, these notes were never meant for the eyes of the public.

CIVIL DEFENSE: YOUR JOB

WITH the new potentials of war, civil defense may well be basic training for survival. This is far from the World War II rôle of civil defense, which was then like an insurance policy against storm damage. Now all this has changed. To accept this new dimension in our thinking is often difficult; to implement it, costly, cumbersome, but vital. A backlog of volunteers must be ready to staff the operation. Millions are needed throughout the United States, ready to stand their ground against possible disaster, to move quickly, calmly.

Volunteers are scarce and organization laborious, although now all forty-eight states have appointed directors of civil defense. A few have been more or less satisfied with this figurehead appointment, complacently refusing to recognize that war, this time, can at the very least involve them in caring for a flood of evacuées—sick, wounded, diseased, and homeless. Such laggards exist, but the country as a whole, aware of possible danger, is blueprinting local civil defense plans.

Among the master plans are those drawn and already partially activated by New York State and New York City. With their 1951 license plates, automobile owners received this notice: "In event of enemy attack on any city of New York State . . . no private vehicles may be operated within the boundaries of the attacked city without authorization of the local civil defense director." The city has earmarked almost $6,000,000 for civil defense. There are plans for a volunteer corps of 150,000 air raid wardens with manuals outlining air raid precautions and fire fighting methods. The city knows the number of cranes and bulldozers—publicly and privately owned—to be called on to clear bombed areas. Emergency plans with the utility companies are already settled. The Red Cross and the American Women's Voluntary Services have their assignments. Ferry boats, bumboats, tugs, and ocean liners have been included in a scheme to evacuate hospital patients. Even Good Humor vans could be mobilized to carry plasma and other refrigerated medical supplies.

The reality of what Americans must prepare for has been underscored by James Wadsworth, a Federal Administrator of Civil Defense: "There can be no 'take to the hills' mentality or 'let George do it' attitude on the part of any person in this country wherever he may live. Our cities must be manned and fought just as our Navy's ships are manned and fought."

JOBS

	QUALIFICATIONS
INFORMED CITIZEN	Common sense.
BLOOD DONOR	Age 21-59 years (anyone 18-21 must have release from parent or guardian). **No record of jaundice, no malaria in last two years, no cold in last two weeks.** Donations can not be made more than once every eight weeks; no sooner than one year after giving birth.
FIRST AID TRAINEE	No major physical disability.
CLERICAL WORKER	Knowledge of office procedure.
CANTEEN WORKER	Minimum knowledge of food preparation.
MOTOR CORPS	Driver's license.
EMERGENCY WELFARE AIDE	**Tact and the ability to deal with people.** Experience as a social worker or Red Cross Gray Lady especially valuable for this kind of work.
GROUND OBSERVER	Good eyesight, hearing. Must live near observation post.
FILTER CENTRE VOLUNTEER	Quick reaction, calm, good hearing.
AUXILIARY FIRE CORPS: COMMUNICATIONS	**Dependability,** office skills, communications experience.
AUXILIARY POLICE	Strength, good discipline, ability to command respect.
MEDICAL EMERGENCY AIDE	**Physical and moral stamina, ability to deal with sick and injured.**
WARDEN	Ability to inspire confidence, physical and moral stamina.

FOR VOLUNTEERS

DUTIES	TRAINING	NEED
Know location of the nearest shelter. It can be your basement, a culvert, beneath a desk. **The lower you get the better.** Learn civil defense regulations, including local rules for shutting off water, gas, electricity. Minimize fire risk, don't let trash accumulate. **Keep ready a good flashlight, radio, first aid kit, canned goods and drinking water.** Radioactivity which can go through canned and bottled goods and many other objects is not dangerous. Don't throw away **unopened** canned or bottled food and first aid material, but wash outside of container before opening. **Keep all doors, windows and blinds or curtains shut until certain all danger is past.** If windows have blown in, tack up curtains or heavy paper to keep out radioactive dust, mist or rain. **Rain or mist after atomic explosion is dangerous.** Keep yourself dry. Shed outer clothing which may have been contaminated when entering house. Leave it outside. Use the telephones only in real emergencies. Remember it is the group, not the individual, that is important.	None	**Everyone**
Contribute as frequently as possible to supply needs of military and civilians. Drink only black coffee and fruit juices, do not eat, within three hours before donating.	None	Necessary now for military services. Unlimited supply needed after attack.
Learn basic first aid techniques to give emergency help at least to your family.	Standard course by Red Cross requires eighteen hours' instruction, advanced course requires six two-hour lessons.	**20,000,000 throughout the country.** All civil defense personnel must supplement standard training with a civil defense course not yet available. Apply at Red Cross.
Typing, switchboard operation, filing or other office skills will be used by all civil defense organizations.	No additional training.	**Limitless in an emergency.** Register now with any local civil defense organization.
Staff mobile canteens and other mass feeding stations for evacuées and emergency workers.	By the American Red Cross, the AWVS, or other experienced agencies. (In California, for instance, members of the American Women's Voluntary Services are being trained by the 12th Naval District to cook—indoors or outdoors—for large numbers of people.)	Plenty, although no national figures are available. Apply to Red Cross, AWVS.
Drive your own or an organization car to deliver messages, transport official personnel, evacuate emergency areas.	Pass driving tests, learn basics of automobile repair.	**Thousands beyond the too small number now in Red Cross and AWVS peacetime motor corps.**
Help in any organized evacuation **to billet, feed and clothe the homeless.** Locate missing persons, and help care for children, aged and sick in emergency centres.	Based on peacetime welfare, social and disaster work. Given by municipal welfare departments and Red Cross.	All qualified should apply to local welfare departments or the American Red Cross.
Staff official observation post **to locate approaching aircraft and report by phone to nearest filter centre.**	Training pamphlets and silhouette sheets have been issued **by U. S. Air Force.**	Enough to man observer posts, **25 volunteers to each post, established every eight miles in critical areas.** In New York City, for instance, apply at police headquarters.
Record information telephoned from observer posts, tabulate and relay it to radar posts.	**By U. S. Air Force personnel and civilian supervisors,** according to established operational procedures and equipment.	**500 volunteers for each filter centre,** as civilians are expected to relieve Air Force personnel who staffed similar centres in World War II. There are now 26 filter centres in operation throughout the country. In New York City volunteers can apply at police precincts.
Help regular and auxiliary fire corps (the fire corps proper for men only) by **working as dispatchers, telephone and radio operators, clerks and typists.**	Emergency communication procedure, taught by fire department personnel.	**2,500 men and women** in New York City alone. Apply at your local firehouse.
Assist wardens and regular police in helping to enforce law and emergency restrictions, preventing sabotage and looting, directing traffic.	In New York City by the regular police force, all 19,000 of whom have been given special civil defense training by medical and Army men and police officials. A school for training auxiliaries, however, is not yet established.	**40,000 men and women in New York City alone.** But last month only about 4,500 had applied. Register at police precincts.
Give non-professional help to doctors, medical aides and nurses.	By doctors, medical aides, nurses, in a variety of duties, from litter bearers to nurses' aides.	**250,000 in the nurses' aide field alone.** Apply for Medical Emergency Aide training at nearest health centre, hospital or Red Cross.
Know area under your command so thoroughly that in case of attack you can **direct population to shelters, send reports of damage to report centres, help fight fires, detect gas, give first aid, help trapped victims.**	New York State requires 15 hours of class work based on British experience in World War II. Instruction in basic rescue work, fighting fires, dealing with the effects of blast and radiation.	**400,000 for warden service in New York State alone.** Half of these should be women. Apply at police precinct.



WOMEN ON A JOB

JOFFÉ



Mrs. James Todd, of Bedford, New York, with her sons; a P.T.A. member, she is sole trustee of the one-room rural East Middle Patent School.

The Parent-Teacher Association, uniquely American, pioneers in child welfare.

The American woman has a tendency to be effective—and not in looks only. More subtly and more importantly, her effectiveness stretches its gentle tentacles into the community's life. Once her interest is aroused she tends to ignore obstacles, is intuitively an expert at circumventing them. "No" is an answer she doesn't accept when it affects her cause, which may be the local symphony orchestra, the village improvement society, the art museum, a new park, or better schools and hospitals. She feels these are included in her women's rights and if she wants them, she'll get them. On these and the next four pages are photographs of women, doing the sort of thing that is a part of life in the forty-eight states.

Volunteers, most of them women, working for the Red Cross throughout America have been called on to help in some 4,500 domestic disasters since the organization's founding seventy years ago. Whether in peace or war, its power to act quickly comes from a basic of nine key services which remain the same; only the need for volunteers increases. Even in World War II the call never reached the astronomic figures needed to meet present civil defense needs alone. But there is no faltering, for as Ralph Bunche said, "... both the United Nations and the Red Cross exist because peoples everywhere do have hearts and minds and consciences that can be reached."

Everything from child welfare laws, better salaries for teachers, scholarships and school lunches and health examinations for two million pre-school children are directly due to the work of the 6,167,000 parent-teacher members in America's 35,000 Parent-Teacher Associations. An effective national pressure group, the Associations have a major hand in the American future by benefiting the child, everyone's child, through the coalition between parent and school.

The American Red Cross: to train 250,000 nurse's aides, now.

Mrs. J. Hume Gardner, National Administrator of Volunteer Services speaking on Nurse's Aides to the New York Chapter.

BALKIN



JOFFÉ

Lunching in the director's dining room at the Philadelphia Museum of Art: (*l. to r.*) David Gwinn, Mrs. H. Gates Lloyd, Wright S. Ludington (all Board of Governors members), Mrs. Franklin Watkins; (*backs to camera*) Mrs. McFadden Ewing and Henry P. McIlhenny, curator of decorative arts.

WOMEN ON A JOB

Country-wide, a chain of some 200 art museums; at least one in every state.

Art museums depend almost as much upon women as their families do. Without women's support many of the almost two hundred museums in this country would either never have opened, or would have closed. Women sit on the governing boards of such enormously influential museums as New York's Museum of Modern Art, Cleveland's Museum of Art, and Philadelphia's Museum of Art which is now celebrating its Diamond Jubilee; they also sit on the boards of the smaller ones throughout the country—but the distinguishing mark is that they do not just sit. They rush around and work. They are the enthusiasts who help dig out the money for new acquisitions, for children's classes, and, more important still, for publicity campaigns that bring the public and the paintings together.

The quarter of a million women who belong to the Garden Clubs are an extraordinarily effective group who do far more than is implied by the cartoonists' symbolic flower arrangements. They have saved countless California redwood trees by buying tracts and giving them to the state. In many other ways they show conservationist spirit: by protecting and endowing village greens; by forcing billboards off some state highways. And, in their thousands, they grow daffodils and roses, and drooping fuchsias because they love fuchsias, daffodils, and roses. It is good for the country and is a warm bond that binds communities.

7,500 Garden Clubs, with a broad scope of interests.

BALKIN



Mrs. Charles Suydam Cutting and Mrs. James C. Brady, both members of the Garden Club of America, in Mrs. Cutting's famed greenhouses

WOMEN ON A JOB *(continued)*

Thousands of women are the stanchions of the symphony orchestras, of the community concerts. They, mainly because men think women have more time, are behind the drives for funds of the thirty major orchestras, of twenty-two lesser ones, and some four hundred minor orchestras. They are the majority of the subscribers, the listeners who go because they love music. They are also the will behind the fabulous industry of bringing soloists to two thousand communities each year. Primarily the women raise the concert money, and then their representatives go to New York to shop for musicians according to the amount of money raised. Thus many young or unknown artists receive their chance; older, known ones receive their due, and the ears of America sing with music.

JOFFÉ



Women make up the audience, raise funds for about 450 symphony orchestras and 2,000 community concerts.

In the Green Room at Boston's Symphony Hall: conductor Charles Münch at the piano, with Mrs. Frederic C. Church; standing, Georges Laurent, Richard Burgin, both of the orchestra.

JOFFÉ



Mrs. Henry R. Luce speaking at a New York Infirmary fund raising meeting in the house of Mrs. Byron Foy (*centre*). Mrs. Harold E. B. Pardee, General Chairman of the Building Fund (*far right*); Mrs. Frank A. Vanderlip, President of the Infirmary (*at speaker's right*).

Fund raising, a major industry, strongly impelled by women.

Women are a vital part in the great philanthropic industry, now one of the ten biggest in the country. Although they are not the big givers to charity, they are great getters of charity funds. Some two billion dollars, and perhaps a few millions more are raised each year (at least half the raisers are women). This year, incidentally, the Community Chests and Councils of America, which collect the largest amount of money for health and welfare in the country, produced some $200,000,000, the largest peace-time contribution. (Contrarily enough, in wartime, contributions for non-war activities seem to go up.) Almost all American fund raisers have worked out ways to interest woman's crusading spirit and thereby raise, first money, and then welfare standards.



FRANCES MCLAUGHLIN

THE CHANGING LOOK IN AMERICAN FASHION

The strict line melts into motion. The new feeling is for clothes to move about in—easily. The **FITTED COAT, FULL SKIRT,** a coat swinging out from the waist. The short, narrower **BOX JACKET** caught in motion, in some cases, above the motion of a **SWINGING, PLEATED SKIRT.** Wonderful **CARTWHEEL SKIRTS** for a change, for suits with clinging jackets, supple waists. Short **CAPES** in the wind. Big, fresh, **STARCHY BOWS** of white taffeta beneath your chin. (Your first buy of the season might be a yard and a half of wide, stiff, white taffeta ribbon.)

There's a change toward **THE COSTUME LOOK.** Dresses with their own coats. Coats with their own stoles or capes. Short capes for dresses, capes cut out of the same material used for the dress and lined, perhaps, with some bright diversion. Suits with their own blouses. Suits with their own stoles. Suits in for their biggest year to date, with the **BOX JACKET SUIT** something to figure on.

Two *un*-general suit-fashions that catch our eye are the **FULL-SKIRTED SUIT** (see the one on the next page) and the **DIRECTOIRE JACKET** (see the one on page 174). The full-skirted suit appears as the exception among straight-skirted suits—an important and perhaps prophetic exception. Two collections have come out strongly in favour of the Directoire jacket (a sort of cape, solidified—and just covering the bosom).

As far as coats go, we're moving out from under the tent. The tent coat has been the easy, ready coat-solution for years—and undoubtedly, it will go on being one solution. But swinging past it this spring is either the fitted coat or the short **BOX COAT.** Among the best of the boxes is a new shirt coat—short, fairly narrow, but still swinging. One, complete with actual shirttails, appears on page 172. *(Continued on the following page.)*

FITTED COAT, FULL SKIRT (*opposite*). The coat with this much skirt and this little waist—is one coat that catches our eye, this season. A wonderful coat to go about in—there's no heavy padding in the skirt; the shoulders and sleeves are easy; the fitted-ness is in one area only—the waist. In black and white wool, lined in red, by Ben Zuckerman. $195 at Saks Fifth Ave.; Filene's; Harzfeld's. Gloves by Ireland at Saks Fifth.

FITTED COAT, FULL SKIRT

THE CHANGING LOOK IN AMERICAN FASHION *(continued)*

(Continued from the preceding page) Beneath the fitted coat
goes a soft dress with a little smocking, perhaps;
or a little tucking; and, often, a white collar.
There's a changing look that applies to the clothes
you already own. For a dark dress of wool or silk or linen,
a **BIG WHITE COLLAR**—the bigger, whiter, starchier,
the better. (The collar, in the case of the new collections
is sometimes almost the whole dress.)
You may wear a fake **JEWEL OF IMPROBABLE SIZE**
not as a jewel, really, but as a decisive accessory.
With **LONGER HAIR**, earrings the size and shape of a quarter.
With sleeves long, but not wrist-long, you may choose
SHORT GLOVES, and fill in the space between
with big bracelets. There will be **BOLD JEWELLERY** again
with highlights of turquoise and coral and white.
Glitter. "Gold". Raw hunks of quartz-looking stones.
A new man-made jewel called "Miridis" will be flashing
its beauty around for the first time.
You may centre your whole colour plan on **NAVY BLUE**,
the biggest colour of the spring.
You may make **GOLD** your basic—browns bathed in a golden light,
beiges, yellows, even reds, veering toward gold.
There are a hundred new **ACCENTS FROM THE GOLD** family.
Gloves in a seasoned yellow gold. A yellow-gold lining.
Maybe a gold velvet ribbon run through a pin.
A warm-gold scarf twisted with a green one.
Consider wearing a **STRAW HAT** earlier than you've ever
worn one before—we'll see straw hats long before
the last snow. This year's straws are in true straw shades—
natural, burnt, et cetera.
You'll find **LIGHTER STOCKINGS**, lighter, lighter shades,
powder tones, some with an apricot cast or a hint of orange.
And you may wear them with dark, **DARK RED SHOES**
or shoes in burnt sugar shades or milk chocolate shades.
The fashions this spring are clothes to live in, to move in.

FITTED JACKET, CARTWHEEL SKIRT (opposite). The suit
with this much skirt and this little waist—is one of the suits
that catch our eye, this season. And we like the sailor hat
tilted against the wind, too. The suit, in grey tweed
with a neat, flat, tailored collar, by Traina-Norell, $385.
At Henri Bendel; I. Magnin; Montaldo's; Neiman-Marcus.

FITTED JACKET,
CARTWHEEL SKIRT



CECIL BEATON



FRANCES MCLAUGHLIN



The box jacket, a little narrower, a grade longer, and a good deal more elegant than before, is everywhere . . . is in three forms: alternate shape for suit jackets; THE shape for the extra coat; and new in a dress-with-jacket act. With a box jacket: a straight skirt, or straight-falling pleats, as on page 173. *Above:* Low, shawl lapels, determined plaid: clearly an abbreviated overcoat. By Philip Mangone, in black and white worsted, $125; Milgrim; L. S. Ayres; Strawbridge & Clothier. Pussy-cat bow, a Glentex scarf; Altman. Hat, Lilly Daché. *Opposite page:* A cutaway in very subtle terms, showing just how new the box jacket can be. Suit, in grey Worumbo wool flannel, mushroom hat, by Christian Dior–New York; Bergdorf Goodman; Hudson's; Seidenbach's. Both costumes shown at the March of Dimes Fashion Show on January 30.

THE NARROWING BOX

The box line is one of the strongest
lines charted. Important when it is
a shade longer, a deal narrower, than before;
and given the attentions
of an overcoat.
Right: In a bold spell of black and
white checks, a little city-country
overcoat; by Jablow in Juilliard wool.
$100; Saks Fifth; Woodward & Lothrop.
Below: Longer, straighter, with a new, noteworthy
shirttail cut. Box coat of grey Worumbo wool flannel.
$120; Bergdorf Goodman.
Sign of *this* spring:
pussy-cat bow—here, a dotted silk scarf.
Opposite page: The pleated skirt is
the newest relation of the box jacket.
Young in manner, a pleasure in motion,
it still makes a lean, neat outline
below a squared coat. Grey and white
checked wool jacket, grey worsted skirt;
by Bellciano, in Forstmann wools, $135; Franklin
Simon; Himelhoch's. Straw sailor by Betmar; Altman.



BOX COAT



BOX JACKET



FRANCES MCLAUGHLIN



TWEED, DIRECTOIRE SHAPE

Unexampled tweeds: Norman Norell's excellent transformations of the cloth into new lines and new formalities.
Left: The directoire jacket (shown flaring or very snug at Traina-Norell) is a shape to keep an eye on. This one, with deliberately high-water sleeves, is related to a beautifully shaped dress with a black silk faille top and pussy-cat bow. A notable meeting, this of faille and tweed, and notable the un-tweedy lines.
Costume at Saks Fifth Ave.
Opposite page: Tweed and satin—a new direction for fashion.
This beautiful contradiction is an ankle-length, strapless white silk satin ball dress, covered, for dinners by a beige tweed jacket (in texture as important as brocade) marked with satin. By Traina-Norell; at Henri Bendel; Garfinckel's; Wanamaker's, Phila. Worn with a bib of brilliants, and a simple, pretty new hair shape: newly longer hair caught up softly at the neck.

TWEED, EVENING SURPRISE


RAWLINGS



COFFIN

IMPORTANT, THE WHITE COLLAR

BOX JACKET, PLEATED SKIRT . . . AND WHITE



CAPE, SLEEVELESS DRESS . . . AND WHITE

This spring the touch of white is a burst of white. The little collar is the big, big collar. Or white is for a huge bow; or a gilet *and* hat *and* gloves; or a cape lining, and jewels.
Opposite page: The white collar is the focus, the point of the dress; white piqué on the simplest sliver of navy-blue wool; $125; Henri Bendel; Wm. H. Block; Kaufmann's.
This page, above: Box jacket, dress with pleated skirt (an important new arrangement). This one, brushed with white organdie, by Larry Aldrich in navy-blue rayon crêpe, $110; Rosette Pennington; Jordan Marsh. Mock-jewel pin by Marcel Boucher; Saks Fifth.
Right: Two successes: the sleeveless dress, the little covering cape; newest with much talk of white. Black ribbed wool jersey with white patent leather belt, piqué collar and on-and-off cape lining. By Claire McCardell, $90; Lord & Taylor; Jordan Marsh. White straw hat; Hattie Carnegie.



CECIL BEATON

CECIL BEATON



VELVET BOX JACKET, PRINT DRESS

FULL-SKIRTED COAT-DRESS

Above: Box jacket of black velvet, with this spring's big bow at the neck; designed for the silk surah dress of black and white hound's-tooth check. Both by Nettie Rosenstein. At Bonwit Teller; Frost Bros. Two-peaked black velvet hat, by Mr. John.

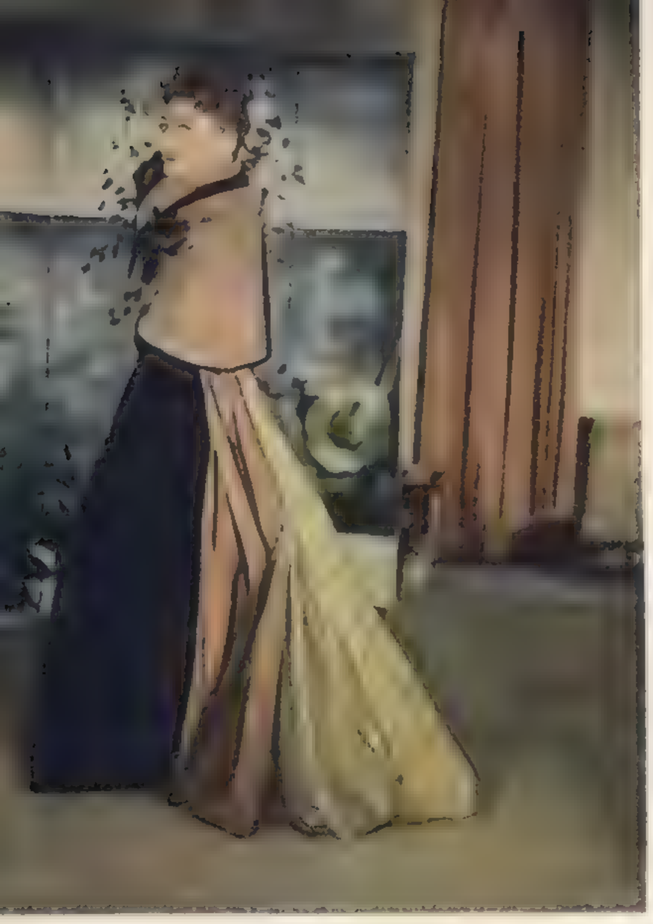
Opposite: New alternate to the black silk suit, this late-day coat-dress of gold silk faille, the full-blown skirt all softness—no buckram. The hat, a little straw peach-basket. Both by Christian Dior—New York. At Henri Bendel; Garfinckel's; I. Magnin.

MIRIDIS, THE NEW GEM

Opposite page: The star pin, shown life-size, introduces a new American jewel—born in a laboratory. Born by accident, out of experiments with titanium oxide, aimed at making white paint whiter. The startling result, a crystallization: this clear stone of fiery brilliance, flashing prismatic colours. Miridis is now in production; it is not inexpensive, but less costly than earth-born jewels—about $2,000 for this gold star pin centred by a 30-carat Miridis. This pin, and all Miridis jewellery, to order at David Webb, through Wayne W. Light.



RK Bonché.



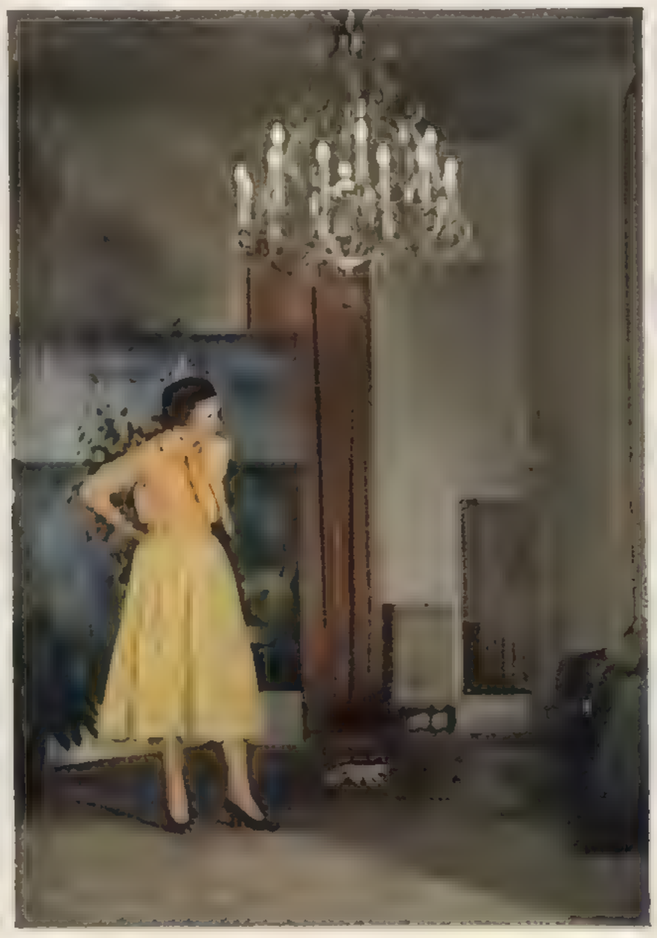
"Take off taffeta apron-train, have black velvet dress for classic."

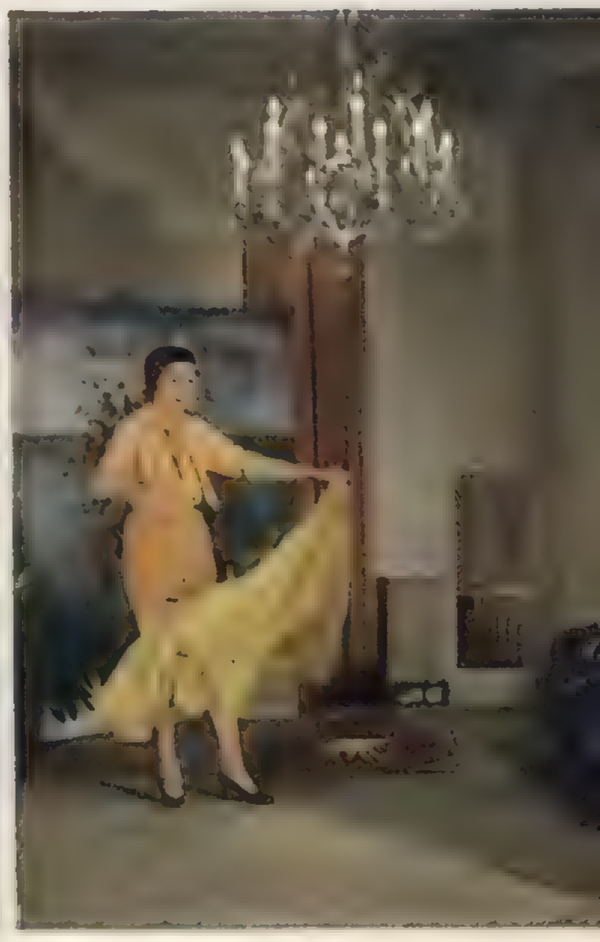


"This is with dance... It has to be absolutely turning."



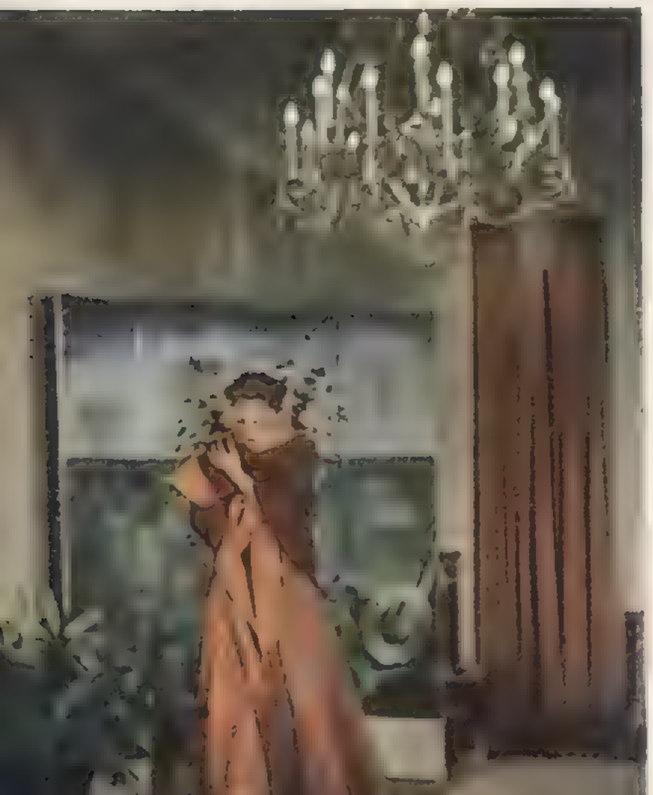






"This begins in New York... so cheery. So you arrive in Palm Beach. How about beach?"

JOFFÉ



"Evening wrap should wrap. This is horse blanket."

"In the country, 'Nobody dress for dinner'... but you want to look pretty."



VALENTINA'S ONE-WOMAN SHOW



"'Reunion in Vienna.' Dress for dance must move."

When Valentina shows her collection, she puts on a witty and unique one-woman show. Indeed, her whole business is just that. She is her own model (as photographed here); buys all fabrics; does all designing; does the selling; supervises the fittings; and—with her spiced accent, her transposed phrases, her black-and-white convictions—is indispensable at all times to her customers. P. S.: Her husband, George Schlee, is business manager. Among her credits are dresses for stage stars; lately, for Lilli Palmer in *Bell, Book, and Candle*, she made the dress on the lower left of the facing page. Valentina never makes a thing that isn't as timeless as a pair of kid gloves, and very few things that aren't interchangeable, variable for many occasions. A current example of this last idea is the winter overcoat, dress, and shorts arrangement on the opposite page. Valentina's name is nearly synonymous with simple, on-the-bias, monochrome silk or wool day dresses that need replacing only when they wear out. Her tastes are so pronounced that it is easy to count on certain signs of her style in every collection. The winter-into-summer group of clothes on these pages (with asides by Mme.) is no exception. Indications of Valentina: the simple dress done up magnificently; the addable cape-collar. Both are on view in the top left corner of the opposite page. The knotted bright triangular scarf. The apron, to change the attitude of a costume: witness the evening dress below. The evening wrap that really wraps. The non-tailored suit; Valentina always shapes short, soft jackets with easily moving skirts. She shows unassuming cloth coats. Her attitude towards fur is epigrammatic: "To me, fur means sable." "It isn't that I don't like fur, I just like an appropriate time." And the classic, now working its way into the language: "Mink is for football." It is one of Valentina's fancies to call all of her clothes poor—poor little dresses, humble coats. But then she is also the lady who calls a beautiful piece of thick, double-face fleece a horse blanket, who announces, "I hate clothes." Poor, in Valentina's case, means only an absence of folderol.





"If must wear a suit, darling, I like a poor little jacket—not tailored."



"Black coat—easy, not try to be chic. Always a scarf, angel, a little touch colour."

"Pink satin is too dressed up? Put black lace apron."



MADE IN AMERICA

Fur coats by the millions; new colours, dyed or bred.

We are a fur-loving people. Furs are one of our great natural resources; were the foundations of some of the first American fortunes. Fur-trapping was and is an important industry; for America grows, in abundance, almost all the kinds of fur there are. To our natural supply of wild furs we have added the crops of fur farms, breeding, in a single year, on mutation mink farms alone, 800,000 skins. We have mastered techniques best known, until World War I, in Leipzig, then the capital of fur dressing. We know how to treat both sides of a skin, efficiently keeping the lustre and stamina of the fur without toughening or shrinking the leather. We are giving many furs a new character by shearing, clipping; new colours, through breeding and through dyeing. Each year we supply a larger fur demand—our own, plus that of visitors from other countries.

These visitors look with astonishment at the number of American women who wear furs. Here there are furs for almost every pocketbook. The magnificent mink coat, price-tagged in the thousands; the cozy rabbit coat for well under $200. In between, a great range of American furs—led by Alaska sealskin, ward of the U. S. Government. Ermine still comes to us from the outside, as do sables, marten, most of the Persian lambs. But white mink has begun to take the place of ermine; experiments are being made with marten-breeding; lambskin from this continent is *(Continued on page 235)*

Opposite: A superb example of the year-'round "little" fur, this oblong scarf in the dark natural beauty of Great Lakes ranch mink. New hands-free anchorage device: toward one end, a slot to slide the other end through. New associate: a big hat—this, a pink rough straw cartwheel, the under side ringed by pink velvet. The scarf, made by Reiss & Fabrizio, and the hat both designed by Christian Dior—New York.



GREAT LAKES RANCH MINK SCARF,
STRAW-AND-VELVET HAT,
BOTH AT HENRI BENDEL;
MARSHALL FIELD; I. MAGNIN.



PENN



Made in America, jewels for the millions— the value: fashion.

COSTUME jewellery is an American specialty, and one of the prettiest products of our machines. What Detroit is to the automobile world, Providence, Rhode Island, is to the costume jewellery world. The term costume jewellery began at the turn of the century. It was stage jewellery then, worn off-stage.

Today, the makers of unreal jewels say they prefer the term "fashion jewellery." The trend is toward fashion rather than toward imitation. The value is fashion, rather than financial.

Between real and fake jewels there is no argument. Generally speaking, a woman's real jewels are her *jewels;* her fake jewels are her *accessories.* She mixes them happily: real pearls with unreal stones; an improbably big pin as her accessory climax.

The big stones are the big thing. Glitter outsells "gold." The big, glittering stones come mostly from Austria; the big, bold hunks of imitation quartz from Japan.

In 1950, a number of famous designers of real jewellery designed pseudo jewels for mass production.

Unreal jewels are said to be bought "on impulse." But shops report that the average of returned merchandise is low. The percentage of returns in costume jewellery is precisely that of bed-linens (a category considered "thoughtful buying").

Today, there's a revival of earrings; now earrings are *the* jewels, so far as sales go; next come glittering pins. But the all-time great of the fashion jewellery business is the pearl-bead necklace. Pearls *(Continued on page 248)*

Made in America, in one year: 648 million pairs of nylon stockings.

APPROXIMATELY 648,000,000 pairs of nylon stockings were produced in America in 1950. Most American women who buy nylon stockings at all—buy at least fourteen pairs a year.

Although the terms denier and gauge specify the degree of sheerness and strength of a nylon stocking, two-thirds of the women who buy stockings still ask for stockings by "rather sheer," "fairly sheer," "not-too-sheer" rather than by denier and gauge.

Denier measures the thread's thickness (the lower the denier, the finer the *(Continued on next page)*



thread). Gauge measures the number of loops, thus the strength of a stocking (the higher the gauge, the stronger, more snag-resistant, the stocking).

The 60-15 stocking (that is, 60 gauge, 15 denier) handily outsold all other combinations in 1950. This is a sheer-looking, strong stocking—but, surprisingly enough, a stocking which, at some counters, is considered an evening stocking.

How long should a pair of nylon stockings last? Depends. Depends upon: the correct adjustment of garter length, the smoothness of your hands, the smoothness of your foot, how you put the stocking on, how you wash it out, how you store it, *plus* your choice of denier and gauge. We put a pair of perfectly-cared-for 54-15 nylon stockings through the trial run of wear-it-every-day, wash-it-every-night. They lasted for two months, and finally gave at the heel-seam.

To put on a stocking, first gather it *down* to the foot, so that the whole stocking is in your two hands. Then draw it on (don't pull it on). To wash a stocking, wash it immediately after it has been peeled off. If you haven't time to wash it then, simply dip it in clear water, hang it up, and wash it when you do have time.

To store stockings, satiny cases or satin-padded boxes are probably the best way to protect from snagging.

Stocking sizes go by inches, not by shoe sizes. To know your own correct size, stand barefoot on a wooden ruler. If the measure is nine inches, you wear a size nine stocking—generally speaking. The exception is an occasional brand that consistently "runs small" or "runs large." *(Continued on page 234)*

Ready-made in America: new figures, by the millions.

THE ready-to-put-on corset is an American specialty. Foundation clothes now are made in so many sizes and styles that most American women can step into ready-to-wear girdles as easily as they can into ready-to-wear shoes.

Corset manufacturers spend millions of dollars a year to improve designs.

At any given time, the corset and brassière stock in a shop may involve about 50 sizes and several hundred styles from 10 to 25 different makers.

If a woman can wear a ready-to-wear dress without serious alterations, she can find a ready-to-wear corset that is right for her figure. But she should allow the fitter to make minor alterations.

Minor alterations: a nip at the waist or through the rib cage; adjustment of shoulder straps and garter lengths.

Many American women are incorrectly corsetted. Often they have chosen the wrong corset, or have not had it fitted, or the corset, itself, has outlived its usefulness, or the corset style is actually out-of-style.

A correctly fitted corset must be comfortable. If it isn't, it isn't right. A correctly fitted corset must smooth the figure. That is its function. The enlightened fitter today generally fits lightly. (The corset that isn't forced to work too hard lasts longer.)

One of the most prevalent girdles in America is the pantie girdle. Actually, the light little pantie girdle is usually meant for young figures and for active sports life (but this wisp should not be confused with the girdle-with-legs that does a more serious controlling job). Corsetières say that the best foundation for most figures is either the one that incorporates a brassière, *or* what adds up to an unbroken line: a long-line bra and a built-up half-girdle.

Grievance: Saleswomen say that the woman who buys her foundation garment over the counter, without a fitting, has about one chance in ten of being correctly fitted. Saleswomen say that the American woman is in her greatest hurry when she is buying a foundation.

Recognition of corset-fitting as an important aspect of corset-buying seems to vary geographically. In France, the woman has been trained from childhood to know the importance of patience in a fitting. Ditto, the South American woman. In Detroit, things seem to go well, too: the J. L. Hudson Company reports that the 75 fitters, and the 70 fitting rooms in the upstairs corset department are busy most of the time. Although many girdles are still sold over the counter without fittings, there is a happy trend in the opposite direction.

The life span of a corset (if it is worn daily) is about six months, if the corset is cared-for properly.

Any corset or girdle should be sudsed at least every other day. No corset should ever be put in a washing machine. Nothing involving elastic should ever be ironed.

19,900 inches of elastic thread are used in one good pull-on girdle.

What will government restrictions do to the availability of corsets? One of the largest manufacturers of foundations in the United States says that women will continue to be able to find the correct corset; that shops would not feel the effect of *(Continued on page 236)*

PENN

SCHOOLING FOR ANCESTORS, 2051 A.D. BY GERALD W. JOHNSON,

the brilliant historian, journalist, and political observer, the author of "American Heroes and Hero-Worship" and other equally important books.

You and I are destined to be ancestors, which is a disconcerting and mildly disturbing thought.

Don't object that it is impossible for you to be an ancestor because you have no children. That will not necessarily prevent it. George Washington was childless, but he became the father of the whole country. Andrew Jackson was childless, but when Americans consider their distinguished ancestors, they think of him as among them.

Ancestors are not mere progenitors, except in the dictionary. All of us had thousands of progenitors among the cavemen, but there is nothing by which to remember them, so they have faded away. The line of descent has been continuous or we should not be here; but the ancestors are the astonishing fellows along the line.

The forefather who sailed with Captain Newport, and the one who shivered at Valley Forge, and the one who shook hands with Lincoln are ancestors. So is the great-grandmother who stood off a drunken Indian with an unloaded gun, and the one who crossed the plains in a covered wagon, and the one who danced with that Prince of Wales who became Edward VII.

Real ancestors, as we usually think of them, are those members of an earlier generation who did something, or endured something, or at least were Among Those Present when memorable things were being done or suffered. In that sense we are elected, because since 1914 Americans have been doing, and enduring, and witnessing as never before.

That is a period of thirty-seven years, roughly one generation. This single generation has witnessed the fall of five great empires and the rise of two super-empires, each over-shadowing imperial Rome in both size and power; it has gone through two wars each exceeding in fury and slaughter anything in recorded history; it has felt its economic system collapse under it and has been compelled, slowly, painfully, and uncertainly, to contrive new systems of production, distribution, and finance.

This generation, therefore, is certain to be the object of endless curiosity among its successors. How we thought and talked and acted in such times will be scrutinized remorselessly by our great-grandchildren; for ancestors are those old-timers who could take it and could dish it out. We have taken it and have dished it out in a way that no preceding generation has rivalled. Oh, we are elected to be ancestors, beyond the shadow of a doubt!

But that this is a fortunate circumstance is far from being proved. Ancestors have commonly been unhappy people. "I guess," said Miss Kitty Foyle, "that history always was temperamental while it was happening." It was a guess based on ample evidence, and it might have been extended. History remains temperamental after it has happened. Ancestors are subject to the verdict of succeeding generations and their place in the scheme of things is nearly always different from what they had expected.

If you wish visual evidence of this, walk into the nearest art museum and stroll through the portrait gallery. You will find a definite record, not perhaps of what our ancestors thought of themselves, but at least a record of what contemporary artists thought of them. It is invariably astonishing; sometimes it is appalling; not seldom it is, sad to relate, comic.

In my home town, for instance, one of the more dubious treasures of the Baltimore Museum of Art is a portrait by Sir Thomas Lawrence of George, fourth of that name, King of England. The dubiousness of the piece is not due to any lack of authenticity. It is a Lawrence, all right, and a genuine Lawrence is not to be sniffed at by any museum short of the Met in New York and the Mellon in Washington, perhaps not by them. The dubiousness arises from the difference between what Sir Thomas Lawrence thought of George IV, and what we think of him.

It is related of this king that his tutor, Bishop Hurd, predicted that he would become "either the most polished gentleman or the most accomplished blackguard in Europe—possibly both." He did become both, but polished gentility impresses only those with whom the gentleman comes into contact, while the smell of blackguardism lingers as long as his name is remembered.

So here he is, after a hundred and twenty years, hanging upon the wall of a museum three thousand miles from his own realm. When a British painter paints royalty, he lets go all holds and plunges headlong. Lawrence was a gaudy painter in any case, and with the king for his subject he outdid himself. The thing is as big as a barn door and scarlet and gold were slung into it lavishly. George IV stands rather more than life-size in court dress, a velvet mantle flung over his shoulders and a pyrotechnic display of medals on his chest; and above it the mean and empty face of the blackguard who publicly smeared the reputation of his wife, double-crossed his mistresses, vilified honest men, and consorted with swine.

It is twice a gibe—once at the institution of monarchy that could enthrone such a creature and again at the great painter turned courtier and prostituting his genius. The work was obviously designed as a study in magnificence, and there is magnificence in it—the satin breeches that George wears are truly magnificent, for Lawrence could paint textiles wonderfully.

Standing before that portrait one wonders how a similar gallery will look in the year 2051. How many a great lord of 1951 by that time will be magnificent only for his breeches?

More than one, you may be sure. *(Continued on page 230)*

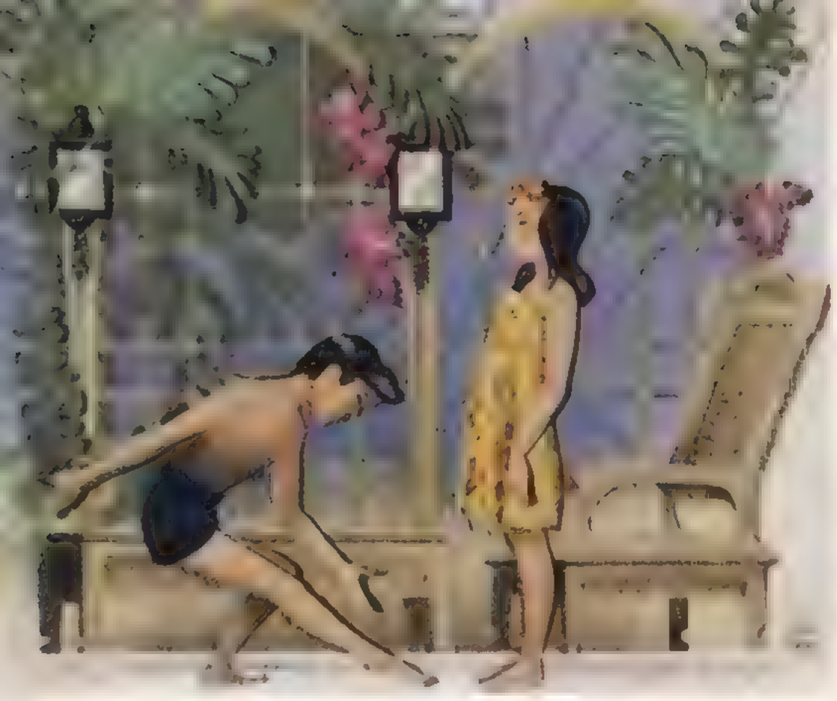


THE FIRST PAINTING OF AMERICA: FLORIDA, 1564

by Jacques Le Moyne de Morgues

This exquisite, unprimitive picture, reproduced for the first time in colour, shows, on a lovely June day, a young Indian chief with his men, standing in friendship with a group of Huguenot settlers who were almost all later massacred by the Spaniards. With the French had come Jacques Le Moyne to map the country and sketch the natives. Lost for three hundred years, this sole remaining painting from Jacques Le Moyne's American adventure belongs to Mr. James Hazen Hyde. (Article on page 226.)

VOGUE, FEBRUARY 1, 1951



"Dites-Moi Pourquoi"



"A Cockeyed Optimist"



"Some Enchanted Evening"



"I'm Gonna Wash that Man Right Outa My Hair"



"I'm in Love with a Wonderful Guy"



"Younger Than Springtime"

''SOUTH PACIFIC''

A MANIA, A PHENOMENON

By Allene Talmey

Illustrated by Garretto



"Bloody Mary Is the Girl I Love"



"There Is Nothin' Like a Dame"



"Bali Ha'i"



"Happy Talk"



"Honey Bun"



"Some Enchanted Evening"

On Eighth Avenue, a small store sells fake *South Pacific* ticket stubs and programs to those unfortunate ones who feel that their social life requires proof that they have seen this musical play, famous around the world. For those unfortunates are not among the two-and-a-half million who have seen either the New York company or the national company. They have not contributed a nickel to the seven-and-a-half million dollars at the box office or to the almost two million profit, since *South Pacific* opened with abnormal hosannas on April 7, 1949.

Some students of Americana call the hysteria over the tickets a form of mass psychosis, comparable to the dance mania of the sixteenth century. (Two and a half months ago the national company came into Chicago with a half a million advance sale, and in Cleveland, after only one Sunday advertisement more than $623.000 in mail orders was returned; the theatre's capacity for the run was only $143,000.) Other students have said that *South Pacific* is merely an expert reduction of the old plot line of romance, frustration, and union, which is a little like saying that Mary Martin is a rag, a bone, and a hank of short hair. Actually, anybody, anybody of genius could have done it; it took the quintet genius of Richard Rodgers, Oscar Hammerstein, 2nd, Joshua Logan, Jo Mielziner, and James A. Michener to do it. Although many have tried to nail the cause of its fabulous record, the answer may be partly that it is like Carl Sandburg's "The three tailors of Tooley Street, signing themselves, 'We the people.'" For the people in *South Pacific*, which, as everyone knows, is set during World War II on a Pacific isle, are we, the people. Their lives are rooted in family, children, country. They wash their hair, and, even in the middle of tragedy, they are tourists collecting souvenirs. They feel deeply the strongest emotions and they laugh and yearn, and some scrounge. Technically, they may be listed as an Army nurse, a shy planter, a bunch of Seabees, a Tonkinese mother and her gentle daughter. Unlike the scampering tinfoil characters of *Out of This World*, who have no past, no future, and a transparent present, unlike the semi-cardboard characters of *Call Me Madam*, the people of *South Pacific* are observed humans.

Their comic moments come from their gay hearts; the jokes are not those intimate references meant for the flattery of columnists' egos, or those faded straw-flower references of Hollywood. In *South Pacific*, Nellie from Little Rock, Arkansas, falls in love like people from Biddeford, Maine, or from Chicago, Illinois. When, in the third song, "Twin Soliloquies," Nellie, so young and immature, looks ahead to marrying an older man and asks, "Wonder why I feel jittery and jumpy! I am like a schoolgirl, waiting for a dance," and Emile de Becque, (*Continued on page 226*)

WHOSE WHO: DETECTIVE-WISE

So successfully has the detective story writer conceived and promoted heroes that today's readers are more apt to remember the imagination's figment than its author. Here, word pictures of nine eminent mythical detectives; five are English, three are American, one is Belgian. Whose who?

1. **A LONG, LOOSELY BUILT, TWEEDY MAN** in his early thirties, he has a quixotic face, a pleasant smile, and a short moustache. His talent is a penetrating judgment of people coupled with an "unconscious power of getting himself liked." His culture is large and loose, dominated by poetry and painting. His last case is his most famous.

2. **A SHORT, ROMAN CATHOLIC PRIEST**, with a face "as round and dull as a Norfolk dumpling, with eyes empty as the North Sea." His is a meek impudence that can't help asking questions. He often carries an umbrella which constantly falls to the floor.

3. **A TOUGH PRIVATE EYE** with a college education, he lights matches with a thumbnail flick, is a heavy drinker who gets beaten up frequently. Fired from the District Attorney's office for insubordination, his most fitting description is "a big, dark, handsome brute."

4. **A NEAT, SPRUCE, AND ALMOST DANDIFIED MAN** who curls his moustache with a curling iron, his bright sharp eyes dart about like birds. He fears colds and cautiously wraps himself in layers of coats, mufflers, and galoshes whenever possible.

5. **A MODEST ART COLLECTOR**, he plays the piano and is a shrewd student of psychology. Although he is American-born, his European education has left him with the trace of an accent. Neither an idler nor a dilettante, he looks at life and women as though he were "a dispassionate and impersonal spectator at a play."

6. **A REALLY HARD DRINKER**, he rolls his own cigarettes of brown paper and Bull Durham tobacco, operates principally in San Francisco, calls his secretary "angel," and has trouble with dames. Someone has described him as looking "rather pleasantly like a blond Satan."

7. **AN AMUSING, RESERVED MAN** and a young-looking forty-five, he has nice manners, likes dining in fashionable London restaurants and writes "in a small difficult hand." When necessary he can give a "perfect imitation of the silly-ass-about-town." One of his major problems is getting a definite answer out of his girl.

8. **A MASTER OF DISGUISE**, his habits include cigarettes, cigars, pipes, and cocaine. By preference a late riser, he has been known to affect a purple dressing gown and a handsome ring given him in appreciation by "the reigning family of Holland." Occasionally he plays the violin, often goes to concerts.

9. **A TRACE OF WHIMSY IN HIS MAKE-UP** and an independent income gave him the idea of seeing the world from strange angles; he has worked as a valet, a newspaper man, a clerk. Detection is new to him, an outgrowth of a retentive mind.

1. E. C. Bentley's Philip Trent in *Trent's Last Case*. . . . 2. G. K. Chesterton's Father Brown in *The Father Brown Omnibus*. . . . 3. Raymond Chandler's Philip Marlowe in *The Big Sleep*. . . . 4. Agatha Christie's Hercule Poirot in *Murder in the Calais Coach*. . . . 5. S. S. Van Dine's Philo Vance in *The Canary Murder Case*. . . . 6. Dashiell Hammett's Sam Spade in *The Maltese Falcon*. . . . 7. Dorothy Sayers' Lord Peter Wimsey in *Gaudy Night*. . . . 8. A. Conan Doyle's Sherlock Holmes in *Adventures of Sherlock Holmes*. . . . 9. A. A. Milne's Antony Gillingham in *The Red House Mystery*.

ERLE STANLEY GARDNER, *opposite*, MASTER DETECTIVE NOVELIST

He has been called "the Henry Ford of detective mysteries"; in the last twenty-seven years, has written sixty-five detective novels. Of these, at least one took a scant three and a half days in the writing, and twenty-two sold more than a million copies each. Whether frankly signed by Gardner or by his alter ego, A. A. Fair, 50,000,000 sold copies seem to circulate like loose change.

A small town California lawyer for many years. Gardner has a photographic mind well lined with legal angles. He is a laughing, hurried man who looks like a happy sheriff. Somehow he has become a heavy-set facsimile of his own best invention, Perry Mason, the incomparable lawyer who frequently takes on Private-Eye duties. (Although Gardner keeps a dictaphone and three secretaries busy, he makes harassed Mason manage with just Della Street.)

For the past two and a half years Gardner has been the masterly mind behind a unique enterprise, the Court of Last Resort. This volunteer organization probes into cases of indigent men who claim to have been unjustly convicted to life imprisonment or the electric chair. Gardner, a detective, a medical-legal criminologist, and an ex-warden carefully investigate and publish the documental report in *Argosy* magazine. Public reaction—sometimes tens of thousands of letters—is used to win Governors' pardons. So far the Court has won pardons for three unjustly sentenced men.

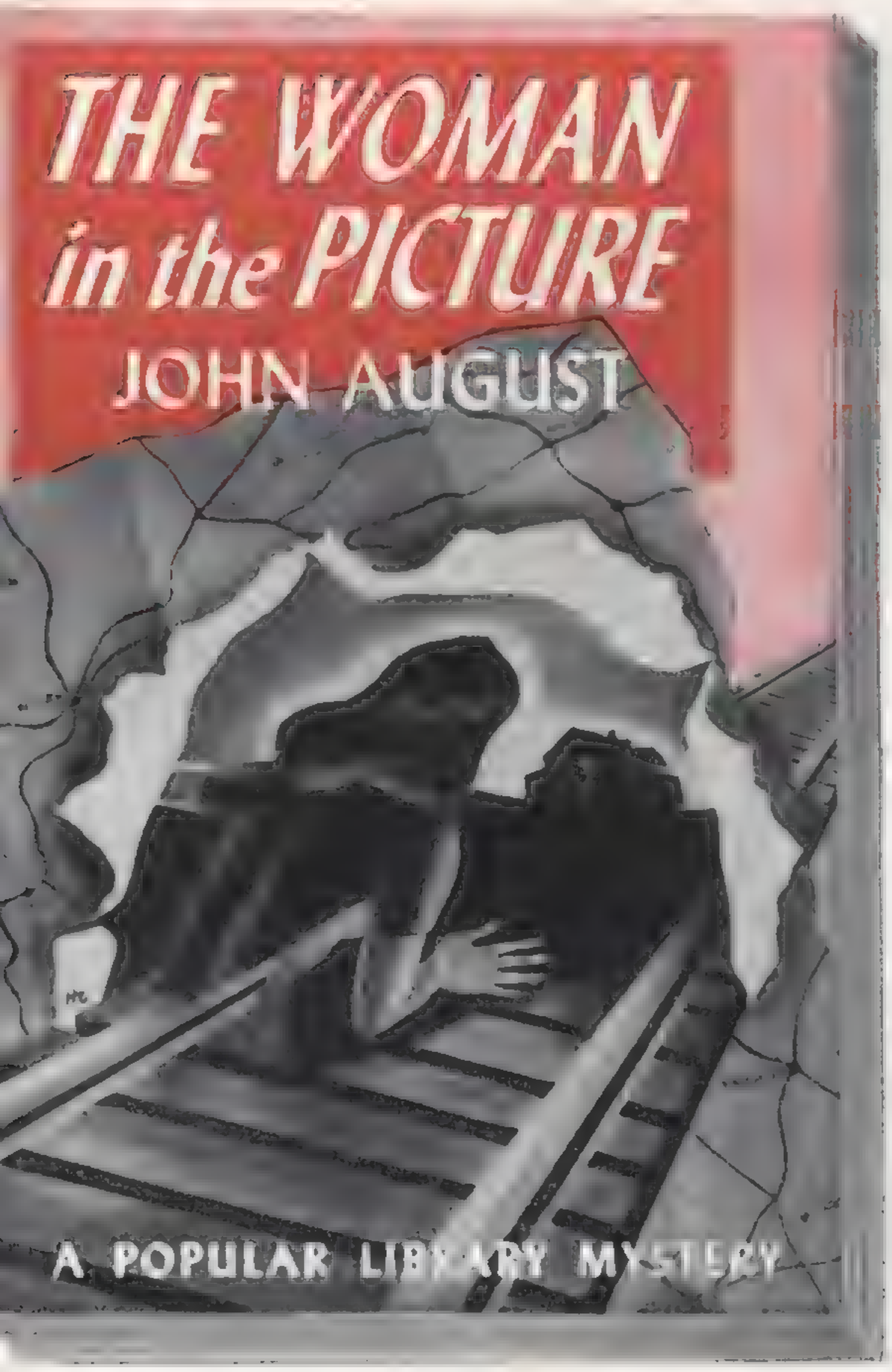
Now sixty-one, Gardner lives on a ranch in California where he hunts elk and quail with bow and arrow. An authoritative lawyer and crime expert, he is one of the few non-professional criminologists to speak at conferences of Harvard's Department of Legal Medicine. He once said that in ten million words of fiction he has only been caught in one legal blunder.

BLUMENFELD



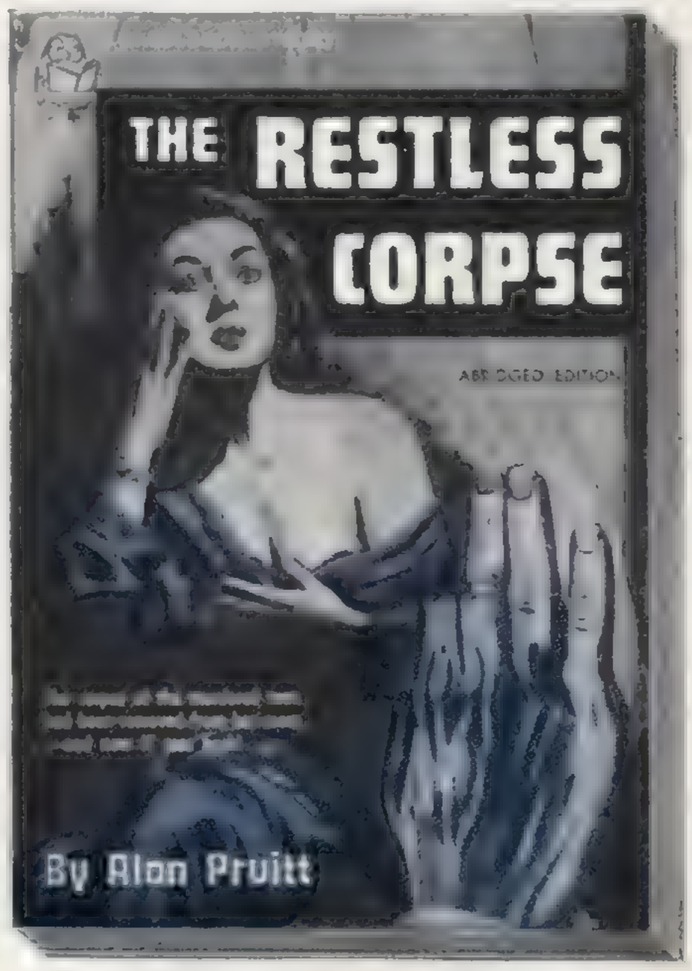
It is said that Edgar Allan Poe invented the detective story to save himself from madness. For many contemporary authors, "who-dun-its" are financial bonanzas—the opiate of the classes—backed by millions of readers. Many of these writers, using pseudonymns, disguise a sex-splashed style. Here, incognitos removed, an account of six authors: a critic historian, a public servant, two scholars, a housewife, and a poet.

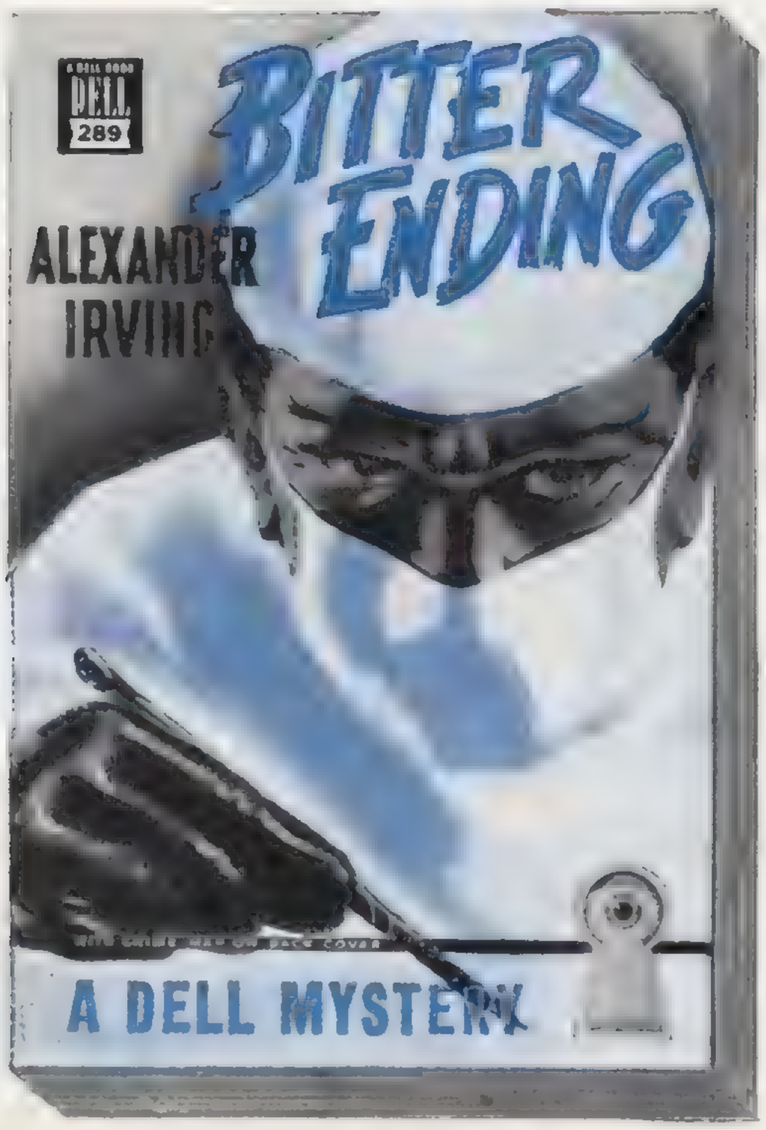
DOUBLE



JOHN AUGUST is the incognito of Bernard De Voto, historian, novelist, and critic. For fifteen years he has written his critical, erudite essays for "The Easy Chair" in *Harper's Magazine*. In 1948 he won the Pulitzer Prize in history for *Across the Wide Missouri*. His non-bloody mysteries with political overtones are a succession of quick crises, usually of love or espionage; tension grows through the effective, although not unusual, device of letting the reader in on the truth, early. He is an owlish, tweedy man who once said: "I have never known a real villain and I doubt if they exist outside the serials."

Alan Pruitt is the incognito of Alvin E. Rose, Commissioner of Welfare in Chicago. Former City Editor of the *Chicago Daily Times*, he is also Deputy Director of the Welfare Services Division in Chicago's Civil Defense Program, planning, in the event of a bombing, the evacuation and care of half a million Chicagoans. A heavy-set extrovert with dark, curly hair, he raises tomatoes and boxer puppies, writes murder mysteries, and considers as his hobbies fencing and chess. ("I claim the marathon championship of the world in chess." He is on the thirty-first move in a game with a Royal Air Force officer played by mail since they left the Solomon Islands in 1944.) He writes with a hit-and-run style, not stopping for descriptions or subtle characterizations. The gimmick: the sharp young slugger-and-slugged reporter.





ALEXANDER IRVING is the incognito of Ruth Fox, Latin scholar, and a former lecturer at Catholic University. Still in her twenties, she is a contributing editor of the *Interracial Review*, the author of two medical biographies for teen-agers, and the wife of Paul Hume, the music critic of the *Washington Post* (who received the famous "H. S. T." letter). In her brief career this pretty redhead has taught chemistry and music appreciation, written advertising copy, and studied medicine. One reviewer noted: "Mr. Irving certainly knows his way around a cadaver." Authenticity is her strength both in setting and dialogue.

LIFE incongruous incognitos

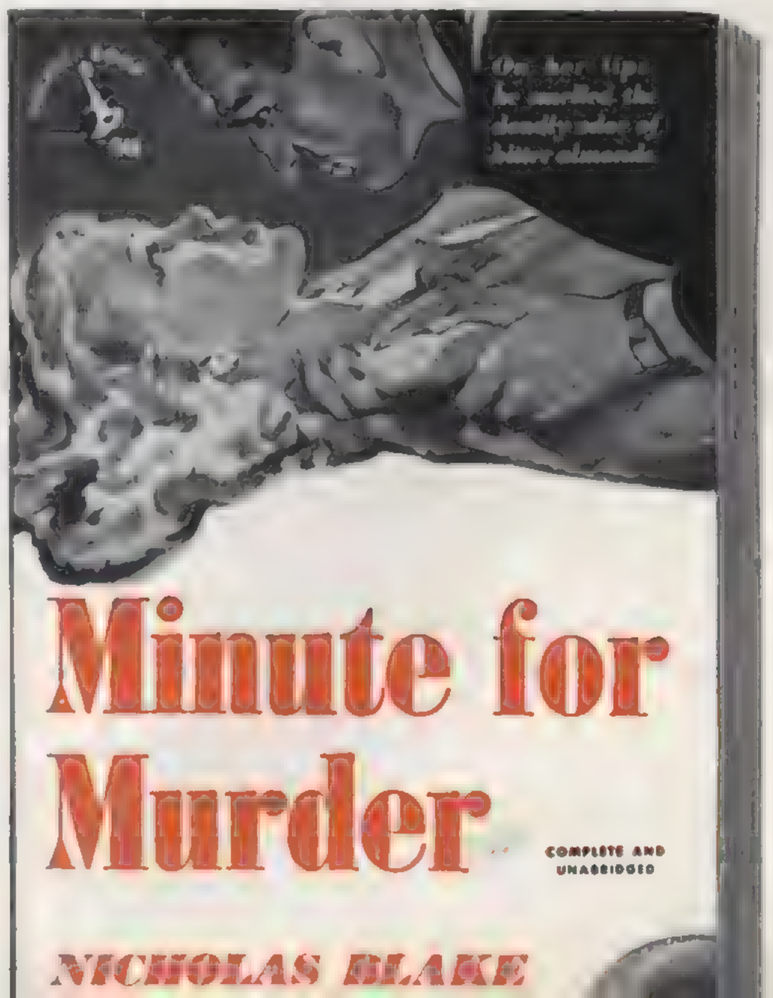


Leslie Ford **is the incognito of Zenith Brown, wife of a St. John's faculty member.** She raises bog plants in Maryland while cultivating a twenty-two-year-old hobby of writing who-dun-its. Her tales have been translated into nine languages. Her characters, always deeply conventional, include that persistent social detective, Colonel Primrose, Sergeant Buck, and the narrator, who inevitably dashes into murderous danger because of her faith in the nice people she knows. Mrs. Brown, a slight, electric woman, who lived in England while her husband was a Rhodes Scholar, doubles her double life with the second pseudonym of David Frome who writes rather British mysteries involving timid, umbrella-carrying Mr. Pinkerton, and Inspector Bull.



MATTHEW HEAD **is the incognito of John Canaday, Director of the Art School at Sophie Newcomb College.** A painter, he taught history of art at the University of Virginia for twelve years. During the war he was assigned to a government agency in the Belgian Congo, a background he uses for those mysteries that involve two principal characters, Hooper Taliaferro, a young botanist with a tendency to see the good side of the bad people, and Mary Finney, spinster doctor, who solves cases with leathery goodheartedness. Other backgrounds for murder range from Paris to San Francisco. The formula, regardless of setting, involves a curious mess of slightly fantastic characters all thrown together as though in a whirling electric cake mixer.

NICHOLAS BLAKE **is the incognito of Cecil Day Lewis, famous English poet.** His poetry belongs with W. H. Auden, Stephen Spender, and Louis MacNeice. Tall and Irish-born, he is an expert at sailing, he likes cats, generals, cricketers, and singing. Although he started writing mysteries to make money "to repair a leaking roof," he now feels that they "release a spring of cruelty" which he believes is in all humans. Most of the characters in his plots have high I.Q.'s and act accordingly; Nigel Strangeways, the hero, is a Private Eye who works with Superintendent Blount, of Scotland Yard.




BLUMENFELD

TWO SERIOUS COMICS

ABE BURROWS, CO-AUTHOR OF "GUYS AND DOLLS,"

a wisely funny television star on "This Is Show Business"
and "We Take Your Word;" an erudite syntax-breaker on radio's "Hear It Now,"
writes on what makes people laugh.

BACK in 1751, Dr. Samuel Johnson (incidentally, the good Doctor is rapidly turning into a chap who once knew Boswell) said, "That frolic which shakes one man with laughter will convulse another with indignation." This is a switch on the old bit about one man's meat, but it seems pertinent here. And, even if it isn't pertinent, it's exactly 200 years old and deserves some respect.

What I'm attempting to get at in this graceful new leisurely style, which I developed to match the slick paper this is being printed on, is this fact: laughter varies with the medium. That last sentence sounds like the sequel to one of Gian-Carlo Menotti's operas but it's very true.

A television joke that makes a guy hold his sides or at least chuckle tolerantly, will leave that same guy unmoved in the theatre.

A comedian may fracture the people when he's on television, but when he makes a movie his same adoring audience may turn into a wax museum.

About a year ago a famous TV comic made a movie; the critics said it was not bad. Now to the average Hollywood studio the phrase "not bad" is a rave. This studio was real happy. Here they had a sensationally "not bad" picture. The star had 20 million television fans. He was going to plug the picture every week and make personal appearances with it. So what happened? Nothing. The picture turned out to a large blintz. (A blintz is a Russian pancake. I use it to describe this movie because it's flatter than an egg.)

Now, in this movie, the comedian played the same fellow he played on television. He told the same kinds of jokes. But his adoring audience was a bit more critical and a little less adoring when they had to pay money at the box office.

The answer to this may be concealed in those two little words, *pay* and *money*. People are a bit more careful about what they laugh at, when it costs money.

Let's examine this thesis. We'll start with television, which, like radio, is free entertainment. The listeners appreciate the fact that it's free. They also know how tough it is to put together these weekly shows which come to them absolutely free. So they make allowances and laugh at what's on the screen whether it's good or bad.

They laugh at the great vaudeville clowns like Jack Benny, Jimmy Durante, Burns and Allen, and Eddie Cantor, Fred Allen, Hope, Berle, Wynn. . . .

They laugh at those great comedians who are strictly mike and cathode products like The Great Godfrey, Alan Young, Sid Caesar, Imogene Coca and others.

They laugh at the Blue Blade type remarks of such authentic wits as Groucho Marx and my noble sidekick on "This is Show Business," George S. Kaufman.

They laugh at the fresh new vein of humour uncovered by a Sam Levenson, God bless him.

But they also seem to laugh just as hard at the comics who are not so very good. This is proven by the fact that, on television, many not very good comics are very successful. The material that gets laughed at on television ranges from superior clowning and top grade satire all the way down to the kind of silly carryings on that my kids go in for when they're trying to avoid getting put to bed.

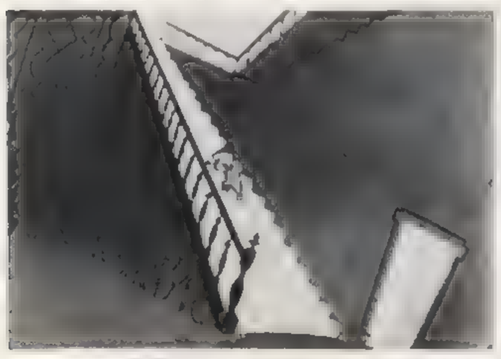
The jokes are mostly topical jokes. A topical joke is supposed to be a fresh new thing about happenings in the news. Actually what comes out *(Continued on page 248)*

SAM LEVENSON *Opposite*
TV'S NEW FAMILY FUNNY MAN

A happy satirist of family life, Sam Levenson may be the one to break the rheumatoid back of the mechanical joke, the old switcheroo. He is a simple, laughing man whose monologues never mention riches, Truman, or Hollywood. Instead he talks of pans under the icebox that run over, of children, of teachers, of harassed parents (when the kids nag mother to go to the beach, she promises: "Tomorrow if I live, if not, Tuesday.") Only Levenson can write his monologues since no one else in his field has his special qualifications—family life with seven brothers and sisters in New York, a Master's degree in foreign languages from Columbia, and years at Brooklyn's Tilden High School teaching Spanish, and as a vocational counsellor. Like all good teachers, he goes in his tales from the known to the unknown. Like Proust he has total recall. Like the great satirists he starts with a core of reality. Like the best comedians, he is international, for children, parents, teachers are kin under the skin. Now, after being a guest fifteen times on television, he has his own half-hour television show on CBS-TV Saturday nights at seven.

GOSSIPY MEMO

These notes are alerts and comments on exhibitions, television, books, theatre, and movies. They are also a resting place for such incidental reportage as the fact that the Duke of Windsor, at the opening of the one-joke musical comedy, *Out of This World*, always nodded his head in time with jogging rhythms of Cole Porter's cataloguing songs; that Tallulah Bankhead's Sunday radio "Big Show" is big and wonderful; that *Showtime: U.S.A.*, the Sunday evening ANTA television program, is usually extremely good, except for the introductions in which "very, very wonderful" is used as a term of understatement. After its prime introducer, Vinton Freedley, who has a charming, cultivated accent matching his white tie and tails, practically all other introducers on any program sound like trucks with a deep cold going up hill.





GERALD MCBOING-BOING, WONDERFUL MOVIE SHORT

GERALD McBOING-BOING, a small masterpiece of movie cartooning, frolics along in the freshest technique since Walt Disney. Its delightful colours, used with both precision and apparent abandon, are aided by the impudent background music of Gail Kubik. Gerald, by the way, is a little boy who only makes sounds, like a closing door, or recoiling springs, eventually has a life of ease as a sound-effects man.

JOSÉ FERRER AND GLORIA SWANSON, in ANTA's revival of the eighteen-year-old *Twentieth Century*, loop like acrobats with fireworks in their whirling hands. Their low-comedy team work, violent and funny, has terrific vitality; they scream and laugh, and kick and fight with each other with the passion and the timing of the Lunts.



JOSÉ FERRER AND GLORIA SWANSON

OGDEN NASH, a poet with an unbeatable understanding of the eccentricities of children, has collected much of his unbeatable light verse in *Family Reunion*, in which appears this knowing description:

> "Because the only fact in an implausible world is that all young know better than their elders . . .
> It knows that it is an expert, not a beginner,
> And that its appetite is not affected by eating three chocolate bars covered with peanut butter and guava jelly,
> fifteen minutes before dinner . . .
> Meanwhile psychologists grow rich
> Writing that the young are ones parents should not undermine the self-confidence of which."

FRANK O'CONNOR, writing about English life in English literature, so often queerly abstract, mentioned with admiration Sir Osbert Sitwell's autobiography with its spirited account of Sir George Sitwell, one of the greatest English eccentrics, and then added: "If one would imagine deep answering to the deep of Sir George Sitwell, it would surely be in the tone of Mr. Pritchett's Uncle Belton: 'I don't want to influence nobody. I'm just putting the case as God sees it.' "

KENNETH TYNAN, a twenty-three-year-old director, who is one of the most brilliant critics—and certainly the brashest—of the English theatre, has collected his views of the theatre in a new book *He that Plays the King*. In it, at one point, he describes Peter Brook, recently in New York, the twenty-five-year-old, brilliant director of some fifteen productions, including London's *Ring Round the Moon:* "Peter Brook is a small, sausage-shaped man: he looks edible, and one gets the notion that if one bit into him he would taste like fondant cream or preserved ginger. His snub face creases readily into a thuggishly wicked little grin; his forehead meanwhile is deeply wrinkled. He gives you the impression that the sun is dazzling him as he talks to you. . . . He talks on: stubby, sunny, and immovable; a great knowingness beams through every pore. He is almost a perfect producer, and, sedately, he knows it."

GERALD WARBURG, the founder and director of the Stradivarius Society, an informal group of artists joined together to play scores usually outside of the regular repertory, is shown here with two other distinguished musicians, Samuel Dushkin and Roman Totenberg, and six famous Stradivarii. (The Society is giving concerts this month and next at the Metropolitan Museum of Art.) Among these Strads are four violins, one viola, known as the "Lord MacDonald," and a cello, "La Belle Blonde"; their aggregate value, some $300,000.



SAMUEL DUSHKIN
ROMAN TOTENBERG
GERALD WARBURG

THE AURICS, NORA AND GEORGES, both had their works on view in New York this winter. At the Hugo Gallery were twenty-three of Nora Auric's sensitive paintings, her portraits, her landscapes, often with the small faces of children staring out woefully. The music of Georges Auric, a leader of the French school of music ever since his days with "*Les Six*," which included Milhaud, Honegger, and Poulenc, is a major aid to the Cocteau film, *Orpheus*. Mme. Auric, incidentally, is a graduate engineer.



NORA & GEORGES AURIC

WAYS OF LOVE, three short stories on film, has been pushed out of joint by the mess over the showing of one of the lesser stories, *The Miracle*, produced and directed by Roberto Rossellini, with Anna Magnani as an idiot girl who believes that she is having a baby by St. Joseph. Actually, of the three, the unbelievably touching, amazingly acted and directed story is *Jofroi*, produced and directed by Marcel Pagnol, a movie man of genius, whose quality is equalled by Vincent Scotto as old Jofroi, as gnarled in the legs as the branches of his stunted peach trees. It is comic and sad simultaneously, it is pure art. The third of the stories, directed by Jean Renoir, is the sun and rain drenched, idyllic *A Day in the Country*, which has the advantage of Jeanne Marken as a blonde, plump wife, whose high, uncontrolled giggling for sheer happiness is the mark of the whole film.

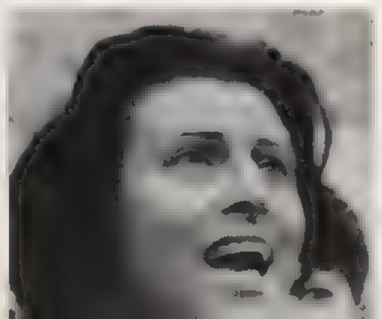
JEANNE MARKEN



VINCENT SCOTTO



ANNA MAGNANI





HENRIK IBSEN



FLORENCE ELDRIDGE FREDRIC MARCH

IBSEN'S "AN ENEMY OF THE PEOPLE," slenderized by Arthur Miller, is still stirring, and in the famous mob scene, infuriating. When this furious production fails, it fails on a high level. Much of the passion comes through Fredric March's dashing performance as the impulsive, fighting, knuckle-headed Dr. Stockmann, who finds tragically that a man who "goes out to fight for truth should never wear his best pants." Through the doctor, Ibsen attacked the theory that the majority always has right on its side. For the doctor, he took a little of his own history, some of the poet Björnson, and a lot of one reformer who, in his will, asked to be burned at the stake.



MARBLE HAND

LONESOME GAL, a radio voice, late at night, comes near being pure revulsion on the air; the design is simple, a hot, maple-syrup voice pouring love out to lonesome men in phrases that are souped up with palship and passion.

THESE MOSAICS of marble, looking like small paintings of hands or mermaids or stallions, have a calm beauty, a fascination of craftsmanship. Recently, the Knoedler Galleries in New York showed these framed contemporary Montici mosaics.

"THE CARNIVAL OF THE ANIMALS," Saint-Saëns' delicious musical jape, has been recorded by Columbia, with new verses by Ogden Nash, spoken with absurd but delightful urbanity by Noel Coward.

THE REGENCY CLUB, which is to cards what the Supreme Court is to law, has just set down the International Rules of Canasta, a game that so far has had its rules set more or less in fake cement.

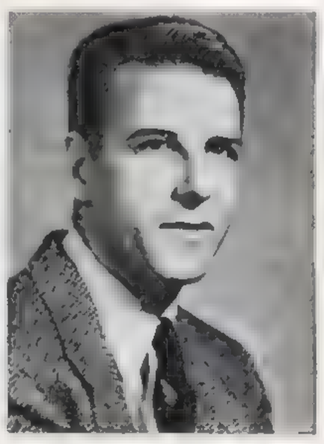
F. SCOTT FITZGERALD, who used his life carelessly and then documented the loss in his own carefully and emotionally written stories, is the lonely centre of Schulberg's burly, sensitive, and sometimes naïve novel. *The Disenchanted;* he is the whole of Mizener's biography, *The Far Side of Paradise.* Critical, absorbing, and rather shockingly amusing in its descriptions of the early antics of Fitzgerald in Paris and on the Riviera, the Mizener book shows the flaming twenties flaming brilliantly, mainly in Fitzgerald. Although he died believing himself a failure, he was not; "now, a decade after Fitzgerald's death, more of his work is in print than at any time during his life, and his reputation as a serious novelist is secure."



ZELDA AND F. SCOTT FITZGERALD



BUDD SCHULBERG



ARTHUR MIZENER



MAUREEN STAPLETON IN "THE ROSE TATTOO."

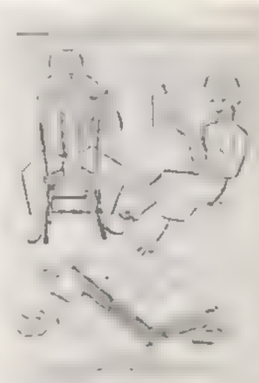
MAUREEN STAPLETON a true sensation as the wildly loving, wildly grieving Serafina in Tennessee Williams' *The Rose Tattoo,* which rocks dramatically, ecstatically, exasperatingly, and sometimes beautifully, from lyricism to laughter.



CH. GARDEN CITY'S SLEEPY MOUSE

SLEEPY MOUSE, a two-year-old white-and-liver whippet, owned and bred by Theodora Pedersen, is the bitch people are talking about. She recently beat out 804 dogs to win Best in Show at the Philadelphia Kennel Club Show.

"CARE AND TRAINING OF HUSBANDS" This carefree little book by Anne Folsom, who has both drawn the sketches and written the captions, has such little parodies as a husband passing canapes at a cocktail party, with the legend: "Teaching him to adapt himself to the group. Give him a sense of active participation, but don't smother him with attention."





ROLF GÉRARD

GÉRARD'S new sets and costumes for *Fledermaus,* the Strauss waltzing opera at the Metropolitan, have a gaiety that has helped make this production, in spite of certain awkward direction and the fact that the English words are rarely distinguishable (and better so), an enormous hit.



ITALIAN PAINTING

"THE CREATORS OF THE RENAISSANCE." This new art book on Italian painting, with its perceptive critical studies by Lionello Venturi, and its historical analyses by Rosabianca Skira-Venturi, is one of the most beautiful ever published. (All of the 105 reproductions are in full colour.)

"DARKNESS AT NOON." Arthur Koestler's superb novel, has been made by Sidney Kingsley into a new, relentless, and compelling drama. As an "Old Bolshevik" in prison, awaiting trial during the 1937 purge, Claude Rains, back from Hollywood, gives an astounding performance of almost unbearable emotion.



ARTHUR KOESTLER

CLIVE BROOK, in Philip Barry's last play, *Second Threshold,* acts like an actor who is acting to perfection a dry, mocking, rather sulky, polished public figure, finished with life. Although this intelligent play, with its pleasure in sheer writing, has its low points, it also has moving ones. As contrast to the brainy Boltons, father and daughter, there is young, pretty Betsy von Furstenberg, playing a round and hungry Bennington College freshman, who is in her own way as wise and dumb as Judy Holliday in *Born Yesterday.* She is, like Mr. Brook, a charmer.



CLIVE BROOK

THE GOLD STREAK, THIS SPRING

THE gold streak is a winning streak—throughout the collections. Pure gold has become, this spring, a basic colour, amiable to all other basics. To white, to navy-blue, to black, to grey, to brown—to wit. It's no clash problem for blondes, for brunettes—and the new population of red-haired. And what is so interesting about gold is the way it becomes transmuted by different textures. By the cashmere of a sweater; by the soft rough silk of Honan; by the fleece of a shortcoat; by linens and cottons; by the taffeta of an evening dress. It's a colour for everywhere, for any time.

And gold so glitters in the news that it shines through other colours, too. Reds are yellowed, rather than rosy. Whites are gilded, more often than bleached. Browns are cooled down with beige, rather than hotted up with red. This whole cast-in-gold range of colours is so strong a thing—it could make you change the look of your face—change your make-up entirely. Beige rather than pinkish powders. And a new red for lips. There are many lipsticks now with no hint of blue—instead: peach, or coral, or clear-red, or orange. Colours bathed in a golden light. Bright, bright.

For straw hats, gold is certainly the ranking colour. And the colour choice is important—for this spring, hats give their all to colour and shape. There's no busyness about spring straws, no distracting trim. The shapes are (most often) brimmed cloches, sailors, or half-hats cut away for chignons. These are worn straight, worn down on the head, worn over hair that often has been *made* gold, or red-gold. For these are the shades hair make-up has been running to—placing way ahead of the ashen and blue-blond tones.

When any one colour is as strong as gold has become, all fashion goes along with it. Stockings, for instance. This spring they are lighter and brighter—in sun-gold colours. Gloves, for instance. Occasionally, gold-coloured gloves can be worn now, making a date with an early straw hat, a gold shortcoat; or worn later, to pick up the glint of gold in a plaid cotton, or a silk print. And more than ever: there is gold and "gold" jewellery. Gold is a marvellously happy departure from the usual neutral colours. It's a colour that's lively—but as conservative as beige. A colour that is news—but is familiar to wear. A colour that is new-minted this spring—but will be good currency for years to come.

Old Gold: new vein

Opposite: Part of the gold streak, Old Gold. Here in its palest tone, for a little cutaway of soft fleece. The new-moon flaps hide pockets, and the photographer has hidden the back—which is slit. About her throat and wrist are chains; at her ears, hoops—of (well, it *looks* like) more gold. The shortcoat, by Monte-Sano & Pruzan, in Forstmann wool, $135; the gloves, by Wear-Right; alligator bag by Coblentz; gold-plated jewellery by Monet; all, Lord & Taylor. The lipstick, a gold-lit red: Gourielli's "Carnelian."

HORST





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THE GOLD STREAK, *continued*

On these two pages, more of the Old Gold vein that is part of this spring's gold streak. These, examples of how the vein runs: in ranging use, from wool country jerkin to taffeta evening coat; in tone, from pale to bright; in amount, from solid colour to thin cross-bars of gold.

1. Sleeveless blouse, buttoned at the back. By Sidney Heller, in crease-resistant Irish linen, $12. **2.** Country shoe; city bag. The kipskin shoe by Naturalizer, in Old Gold leather by Frank Donovan, $10; from Macy's. Shantung and velvet handbag, by Ingber. Checkered silk scarf, by Glentex. **3.** Evening coat, silk taffeta Shantung, over embroidered silk organdie dress, by Ceil Chapman, $185. Couch, by Robsjohn-Gibbings. **4.** Suit of silk taffeta, the double-peplum velvet-buttoned (to wear as often as a neat crêpe print). By Mollie Parnis, $90. Saarinen chair, from New Design. **5.** Two-part dress, for in- or out-of-town. In Cohama silk Shantung, the back-fullness, belted; the smooth front, rhinestone-buttoned. Barcelona chair; Knoll Associates. Sculpture, by Seymour Lipton, from Betty Parsons. **6.** City-country-travel coat, full, made fuller by two huge-pocketed panels. By Willi, in gold-barred wool tweed, $135. Gloves by Wear-Right. **7.** Resort/summer dress, cape-collared, by Mary Stevens, in Tootal linen, Tebilized for crease-resistance, $45. **8.** Country jerkin, for Sunday luncheons, of Stroock wool, over a taupe silk Shantung shirt, a grey wool gabardine skirt. All by Masket Bros. Jerkin, $33; shirt, $15; skirt, $18. Batiste handkerchief-tie, by Burmel. Unless otherwise specified, everything mentioned is from Lord & Taylor. There, too, the gold-plated jewellery, by Monet, the flowers, by Flower Modes.

HORST



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HORST

THE GOOD SUIT, GOOD WITH THE BURNT-SUGAR SHOE

On this page: Three new suits—each one an individualist, all showing the curving figure, easy skirt. And their respective shades—beige, navy-blue, grey—pointedly good with the burnt-sugar shoes on the opposite page. **A.** A suit cut to button diagonally (the last button to stay open); of beige worsted. Added: a white moiré ribbon crossing at the throat and anchored to a lapel decoration. By Mandelbaum, in Forstmann wool, $95. Lord & Taylor. White straw cloche with a striped ribbon, by Hattie Carnegie. **B.** A suit to wear all year, in navy-blue wool. The short jacket, skin-tight over the rib-cage, flared out over the hips. White piqué makes the tabbed collar; the jacket is lined in bright red rayon crêpe. By Varden Petites in Hockanum wool, $80. At Altman. Navy-blue alpaca sailor to order at Irene of New York. **C.** British wool sharkskin in a suit adaptable to almost any suit situation, including long-distance travel. Grey, with a narrowed skirt and a longish jacket, the yoke-top punctuated by two small, high-buttoned pockets. By Gene Shelly, $165. At Russeks. The winged straw hat, made like Mercury's, by Braagaard.

Opposite page: Now in shoes—the burnt-sugar shades shown in our January issue as fabric samples and in silk dresses; the burnt-sugar shoe, something to wear with the whole run of this spring's gold tones, with browns, greys, fruit pinks, and with black. **1.** The new "city spectator" shoe in kidskin with black patent leather. A Delmanette, $17. At Delman; Jordan Marsh. Nylon stockings, 60-gauge, 15-denier, in "Monte-Sano," by Mary Grey, $1.95; silk scarf, by Vera, $3. Bonwit Teller. **2.** Cobra, best in the simplest shapes, here in an opera pump with a single little diamond cut-out. By Mademoiselle. $17; from Lord & Taylor. "Apricot Beige" nylon stockings, 51-gauge, 15-denier, by Strutwear, $1.75. **3.** Calfskin opera pump, square-throated, picot-rimmed, high-heeled, by Mademoiselle, $16; the "Pretty Glow" nylon stockings, 60-gauge, 15-denier, by Berkshire, $1.95; both at Lord & Taylor.
Background décor: Top-grain leather chair, the frame, chromium-finished steel, from Knoll Associates. Gold-colour chair, on a white wrought-iron frame; from Herman Miller. Puerto Rican fibre rug, from Edward Fields.


A


B


C

THE BURNT-SUGAR SHOE, GOOD WITH THE GOLD STREAK



Rodman Schaff is Town Treasurer and Librarian. A deliberate, dryly humourous man, and landscape painter, he organized the town's civilian defense during World War II. His father was a General on Ulysses S. Grant's staff.

FITZWILLIAM, NEW HAMPSHIRE

PHOTOGRAPHED BY MUSYA SHEELER

LITTLE TOWN

"IT is a microcosm—a fragment of the immortal truth," Brooks Atkinson said of Thornton Wilder's *Our Town*. In America, there are thousands of such towns; they represent what America is and was built on.

On these six pages are photographs of some of the eight hundred people who live in Fitzwilliam, a little town in New Hampshire—a town two hundred years old this year, older than most. Many of the people in Fitzwilliam have lived there all of their lives. The telephone operator and his wife have run the exchange for twenty-six years. The town doctor has had his shingle out for fifty-three years. The town clerk, the owner of the service station, has always lived in Fitzwilliam. The town library, opened a hundred years ago, is one of the oldest free libraries in America. The Inn, which in 1796 "pledged travellers by horse and chaise to fayre lodging and victualling at the posting of Fitzwilliam," still stands. So do the elms on the Commons, and the Town Hall, a copy of a Christopher Wren church, with New Hampshire's most beautiful spire. From these same Commons, in 1775, the men marched to the Battle of Bunker Hill. Now, in the Town Hall, once the Colonial Meeting House, the people come on the second Tuesday of March to Town Meeting. Farmers and school teachers, lumber mill and store owners, carpenters and contractors assemble there with dignity and serenity, to settle the affairs of their town. As they did in 1750, they heed the words of the elected elders, tempering them with their own ideas into the steel that makes each of America's little towns an entity in itself and a link in America's strength. As a Fitzwilliam woman wrote a friend, "This is our heritage, let us keep it that way."



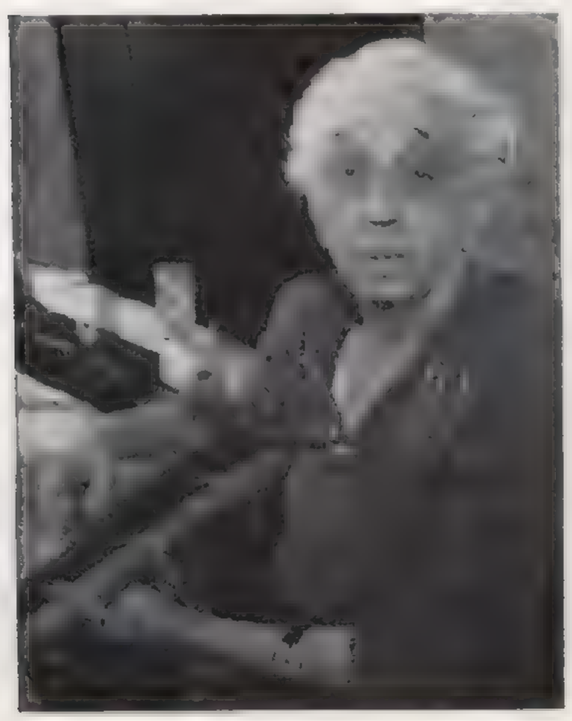
The Congregational Church: strict design, direct as a poem by Robert Frost.

Town Meeting dinner, during the noon hour recess, is held in a spare room of the old Town Hall.





Dr. George S. Emerson, town doctor for fifty-three years, is a power in the community; his wife (below), an equal power, once Master of the Grange.



FITZWILLIAM

continued



Mrs. John S. Blair ran the Fitzwilliam Inn for forty-seven years. She and her husband, who is a local wit, raconteur, and a retired District Court Judge and Town Moderator, made the Inn famous.



Joyce Yon, niece of the youngest of Fitzwilliam's three Selectmen; too young for school, she comes with her parents to Town Meetings.

Wiotto Kovenen, town hermit for eighteen years and generally known as "Bicycle Pete," always comes to Town Meetings, listens, but never speaks. His only known purchases are flour and oatmeal which he eats uncooked, like popcorn.



PHOTOGRAPHS BY MUSYA SHEELER

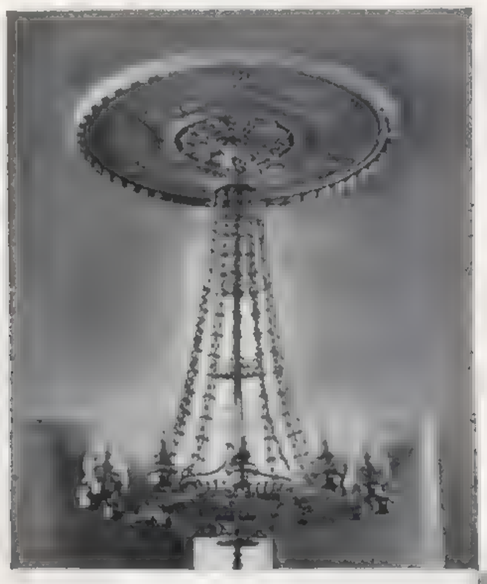


Miss Grace Blodgett taught in the one-room district school for forty-five years. A lifetime resident now in her eighties, a great church worker for many years, she directed the choir and Sunday School classes. Shown with her here, Tommy Wagner, a five-year-old friend.



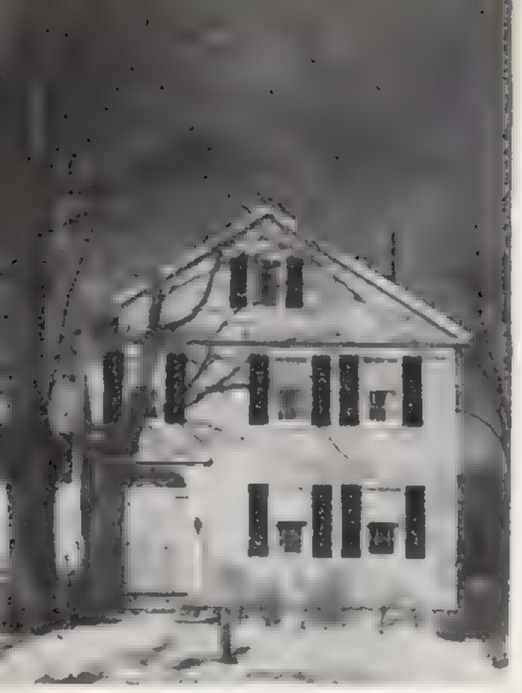
Walter Emerson, contractor, built Fitzwilliam's first sidewalk, is a former member of the State Senate.

The magnificent Town Hall chandelier.



Horace B. Firmin, a former Town Treasurer, now Town Moderator, in charge of keeping Town Meeting in legal order; shown here balloting.





The Colby house, built one hundred and twenty years ago, is a famous example of early nineteenth century New England architecture.

FITZWILLIAM
continued

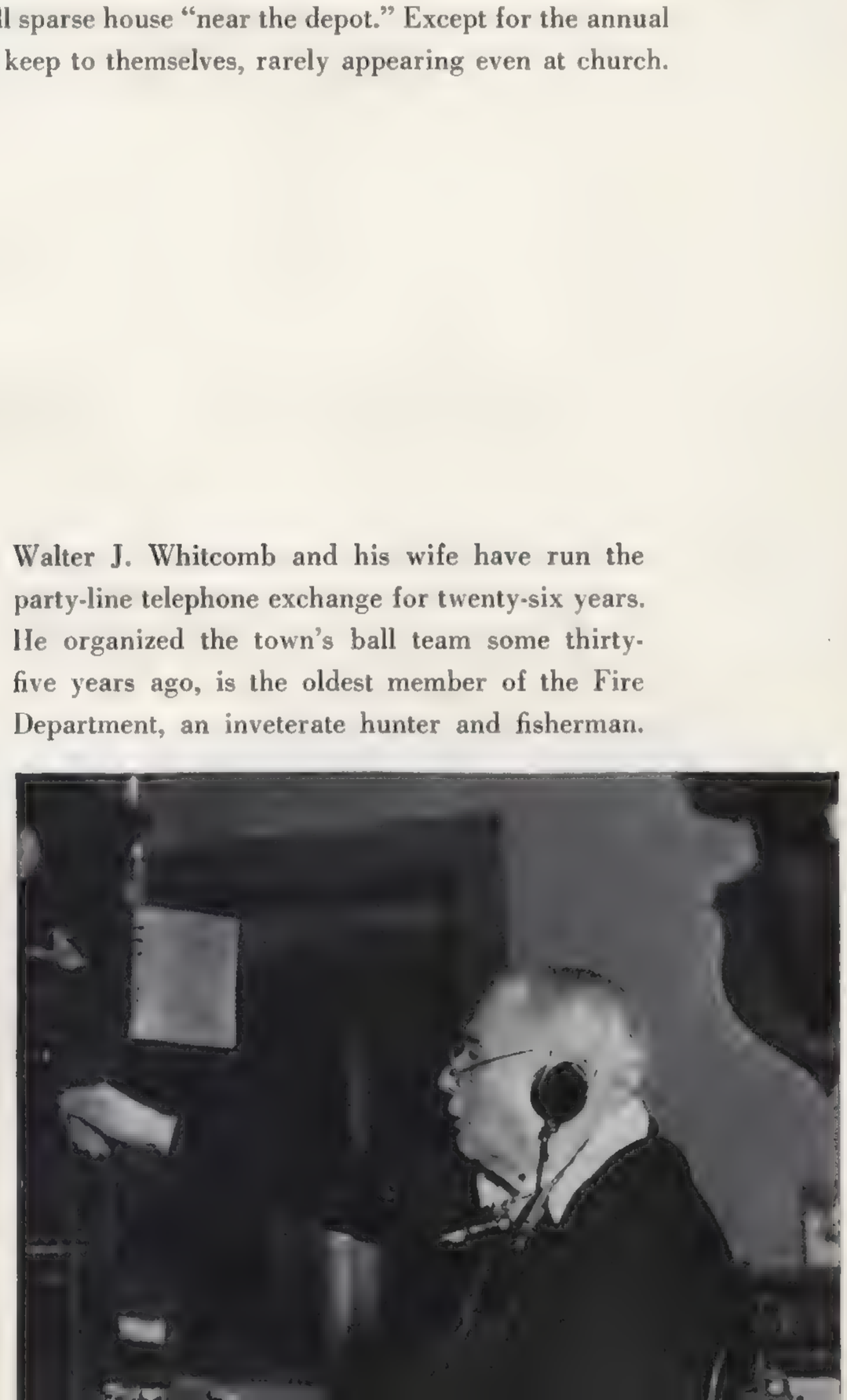


Mrs. Alice Turner (left), a widow, and Miss Roxana Spaulding, a spinster, live together in a small sparse house "near the depot." Except for the annual Town Meetings, they keep to themselves, rarely appearing even at church.



William Smith, state trooper, genial and effective, works with local law enforcement agencies and with the State's game conservation officers.

Walter J. Whitcomb and his wife have run the party-line telephone exchange for twenty-six years. He organized the town's ball team some thirty-five years ago, is the oldest member of the Fire Department, an inveterate hunter and fisherman.





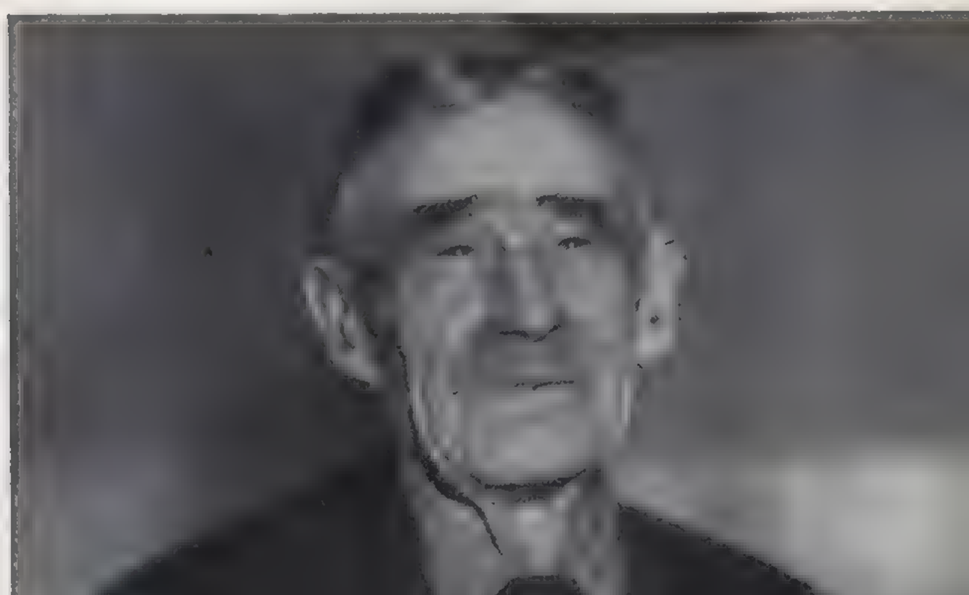
Mrs. Nicholas B. Demidoff, an officer of numerous Sled Dog Clubs, has been raising, training, and racing Siberian Huskies for twenty years. The American wife of a White Russian prince (now a U. S. citizen), she is a leader of Red Cross activities. Mr. Demidoff (far right) owns and runs the town's Monadnock Sporting Goods Store; here, with customer Fred Streeter, a farmer and woodcutter.





Mrs. Rodman Schaff, a painter and retired officer of Fitzwilliam's Garden Club and Library Sewing Circle; with her husband she built the town's Rodman Art Gallery in memory of their only son.

Fred Damon, now eighty-five, with his two brothers runs the old water-powered lumber mills, family-owned for over a hundred years.



PHOTOGRAPHS BY MUSYA SHEELER

VERY AMERICAN



Who is this man? You may draw a blank as to his face (we did). His home town? Anybody's guess. But one thing you can tell: he's American—as recognizable in civilians as in his O.D.'s. American as his accent: his *white* dinner jacket; his *snap-brim* hat; the *polo coat for town and travel;* the *button-down* collar; his *summer-weight* suit, *jauntily worn bow tie,* hat of *coconut straw.* These identify him as surely as the tightly-rolled umbrella or the kilt or the beret or the sarong identify other nationals. And he wears his American markings with an air of his own—crisp-and-easy. Here, the white dinner jacket is of rayon-and-wool, is $36.50. The polo coat, natural-colour camel's-hair-and-wool, $175. Summer-weight suit, of rayon-and-nylon, $27.50. (Everything he wears is from Rogers Peet.)



HERBERT MATTER

Vogue Patterns—
Maternity Fashions

THESE are maternity clothes, made from Vogue Patterns. To show how successfully we think they can work, we photographed them on Mrs. Francis Thayer (one of Vogue's fashion editors) whose second child was expected exactly three months from the time these photographs were taken.

This is the principle of the clothes themselves: firmly-flared jackets; materials stiff enough to bear this theory out. Skirt narrow by adjustable pleats. Or skirt narrow all the way down (the maternity clause is a scooped cut-out at the front, which in turn is covered by the jacket). This is the premise, for day or night, and it works as well in the ninth month as in the third.

Mrs. Thayer's own principles on the subject of maternity fashions go on from here: Don't be afraid of colour, particularly in a well-shaped jacket. Don't be afraid of low necklines at night: the face often becomes plumper, and a long neckline is becoming. Get a new hat with some width and a clean simple line. Perhaps change your hair to a line that is very soft, somewhat full; above all, keep it neat. There is every reason (unless your doctor gives special orders) to have really pretty and frivolous shoes, the more so, if your legs are good. Chunks of glittery jewellery and long white gloves are as good now as at any time. Don't choose your clothes with your mind fixed on how you can alter them after the baby comes. A few, very few, pieces will see your morale and your good looks through far better than armloads of flimsies.

MATERNITY SUIT, DAY, *left:* made here in good grey flannel, with adjustable back pleats. Vogue Pattern 7282. Background: The Wildenstein Gallery.

MATERNITY SUIT, NIGHT, *opposite:* worn by Mrs. Thayer who is photographed with her two-and-a-half-year-old son, Francis, junior. The jacket (to be made in a stiff, standoffish material), Vogue Pattern 7287; skirt, narrow *because* it's scooped, 7187. *Other views, sizes on page 234.*



Mrs. Francis Curtis Thayer

FRANCES MCLAUGHLIN







CECIL BEATON

AMERICANS LIKE

. . . the elegant suit

American choice: the suit. Loved because there is no surer, easier way of looking well-put-together, because some of the best designing goes into it. *Above:* The dark, silky suit is loved for important luncheons, cocktails, little evenings. Sometimes, as here, the fabric is not silk but has silk polish. This, the new glacé mohair, in a favourite suit shape, in a favourite colour: navy blue. The detail, the news: a fringed pink scarf of silk surah looped through a lapel and fastened by brilliants. Worn with a navy-blue straw sailor, pink suède gloves. All from Hattie Carnegie. Suit, hat, also I. Magnin; Frost Bros. *Opposite:* Good grey flannel, superbly cut, makes this suit likely to be least-on-the-hanger, most-on-the-back. The detail, the news: six lined-up pockets; gunmetal leather belt. By Ben Zuckerman in Worumbo wool, $155; Saks Fifth; Neiman-Marcus. Jewel by Schlumberger. Hat, by Chanda; Lord & Taylor. Gloves, by Superb; Bonwit Teller.

. . . the grey flannel suit



B. DIMENFELD

AMERICANS LIKE

...the casual suit





...the navy-blue suit, plus white

Americans like, enormously, the neat, fresh look of a navy-blue suit, plus white. *Above:* Example, this wool suit, by Handmacher, the grosgrain-bound jacket buttoned high, cut short, $55. The burst of rhinestones, by Eisenberg, worn on a white ribbon. Suit, pin, Lord & Taylor. Suit, also J. W. Robinson; The Dayton Co. Straw hat, one of Sally Victor's new, little price, ready-to-wear "Sally V's," $10; at Best's.

Mainstay for country and suburban life, and the backlog of any good wardrobe: the timeless casual suit, almost a uniform for Garden Club members everywhere. *Opposite:* Such a suit, this one in plaid worsted, by Davidow. $115; Bonwit Teller; Hutzler's; Joseph Horne. Saddle-leather Ganson bag; Lord & Taylor. Bacmo gloves.

HORST



HORST

1.

Americans like prints. Every year. This year, they like small, well-defined prints—geometrics, the perennial polka dots—often in only two colours, as neat and untiring in effect as a jacquard or a men's-wear pattern. They like all-print; print paired with organdie, or with solid-colour wool or velvet. **1.** Cap-sleeve dress and cutaway bolero, both of dark red and white silk taffeta—the whole planned for a city afternoon. The white organdie gilet whips out for washing. Dress and bolero, by Diminutives, $70. At Jay Thorpe; Wanamaker's, Phila.; The Broadway. And Americans like the cloche. This one, a Sally V, in angora braid, $11. At Best's. **2.** Pin-point polka dots in black and white silk twill make a full-skirted afternoon dress, pretty enough to wear to Sunday luncheons, informal dinners, from now on into summer. By Charles Cooper, $90; Altman.



2.

AMERICANS LIKE

...prints



3.



4.

3. Silk print and wool jersey, both American likes, planned here in a one-piece dress for early-spring and after. The skirt is printed black and white, the sweater-bodice made of black Heller wool jersey. By Mollie Parnis, $70. At Altman. Black rough straw pillbox, to order at Irene of New York. **4.** A box jacket, straight-cut in navy-blue wool flannel, plus (again) the huge silk surah bow, in navy blue with white polka dots; $55. The skirt, in navy-blue silk surah, white-dotted, knife-pleated, $30; and the sleeveless top, of navy-blue in silk surah, $18. All by B. H. Wragge. Bonwit Teller.



1.

Americans like knitted things. Because, like Americans, the knitteds are all-time champions at living on the move. Because they belong to the city, to the country, and to the automobiles and the trains between. And because, thanks to developments in our knitting machines, a good looking knitted dress need not bite a big piece from your budget. **1.** For a winter resort, a country summer: this pale beige suit of cotton-and-rayon, navy-blue pencilled, with a softly curled collar. Added: the belt. Suit, $40; Best's. **2.** New-season suit: box jacket, pleated skirt. By Hollywood Knitting Mills in red wool, $40; Altman.



3.



2.

AMERICANS LIKE

...knitteds



4.

3. Shirtwaist dress in white and navy-blue wool jersey. The cut, the colours, the cloth, all great American likes. This combination of them by Bonnie Cashin. $70 from Lord & Taylor. **4.** For late-day or, often, for little evenings, three knitted pieces in mauve: the cardigan, trellised with opalescent appliqué flowers, rhinestone-centred; the short-sleeved, décolleté pull-over, with flowers and sparkle repeated from the cardigan; the skirt, slim, ribbed. In 80% wool, 20% nylon, $80; from Saks Fifth Avenue. **5.** A cap-sleeved dress to put on any time in the day, wear through an informal evening. A soft column of knitted beige wool, fluted with ribbing, pleasantly rough-textured, with cables, little fanlights, below the curved dip of neckline. By Barbara Carol. $45; at Altman; Carson Pirie Scott.

COFFIN

5.



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2



3



4

BLOUSES FOR A SUIT YEAR

Blouses to wear with suits in this, a suit year, or with separate skirts. Here, a group of six, picked for their tendency to pretty, fine-drawn details. A point, too, their easy prices—none of them over $12.

1. Wide pleats frame a corded scroll motif down the front of this white rayon tissue faille shirt. By Morlove, $12. Altman.

2. Stitched-bosom blouse in grey Burlington rayon tissue faille; good choice for a grey flannel suit. By Mode de Paris, $7. The gold-plated bracelets and clip by Trifari. All, Stern's.

3. Bib-front and tab of white piqué on a batiste blouse with a wing collar, a miniature bow tie. By Opera, $8. Bloomingdale's.

4. A huge collar, to wear high or plunging, on this sleeveless blouse of white piqué. By Adelaar, $7. Lord & Taylor.

5. Tucked-bosom blouse in pale gold combed cotton broadcloth, mercerized and Sanforized. The designing house is called "Ship 'n Shore". The blouse is $3, at Best's. Pigskin belt, McCreery's.

6. Long sleeves, gathered full at the cuff, in this blue-and-white striped silk shirt. Cuffs and turn-down collar are white; the bib-like front detail horizontally striped. By Susan Glenn, $11. Jay Thorpe.



5



6



Frances Denney

can solve your

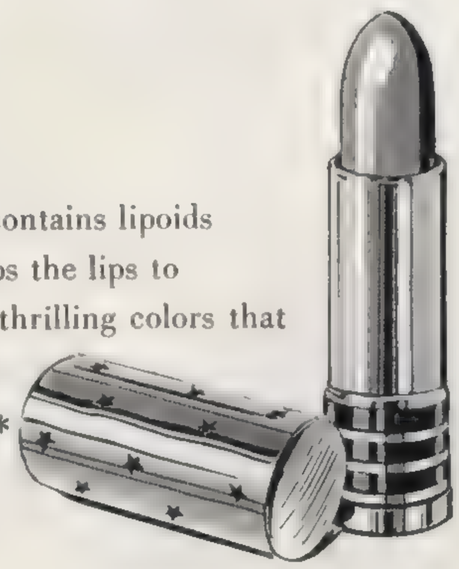
most vexing

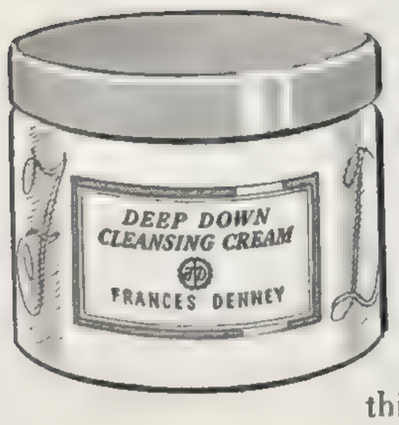
BEAUTY PROBLEM

Lipstick Trouble?

This new "stay on" formula contains lipoids to bring beauty to the lips, and helps the lips to smoother, line-free, softer beauty. Six thrilling colors that stay on, in a new creamy texture that does not smear, run or cake. Truly a beauty treatment to give you luscious lips. 2.00*

Refills of this new "stay on" formula, 1.00*





Clogged Pores?

Sensational Deep Down Cleansing Cream foams away every trace of make-up in one clean sweep. No tiny particles left to clog the pores. No more skin trouble because of half cleansing. You 'wash' this new cream onto the skin with water—its deep down foaming action loosens pore-clogging dirt, leaving the skin cleaner and softer . . . shades and shades clearer than ever before. 1.50*

Poor Coloring?

Texture Tint, half texture lotion, half foundation. A creamy liquid that 'texturizes' the skin—and at the same time brings all-day color to your complexion. Stays on all day without touch-ups. Not necessary to use face powder. Smooths tiny lines instead of merely covering them. Five magnificent breath-taking shades. 5.00*

Skin Blemishes?

Beautifying Lotion, the newest discovery in cosmetics, really works wonders to beautify the skin that 'breaks out.' Beautifying Lotion helps bring a look of fineness to the skin when used on the face and neck that have poor texture or roughness. For all types of skin—dry, oily, even sensitive. 2.50*



*plus tax



As welcome as Spring—lovely ORIGINAL HARRISMOOR Coats! Freshly alluring . . . high fashion that captures Spring's vibrant moods. Exquisitely tailored, impeccably styled in colorful, beautiful fabrics you love.

THE HARRIS COMPANY

174 E. 4th Street • St. Paul 1, Minn.

THE FIRST PAINTING OF AMERICA

BY STEFAN LORANT

(Continued from page 189)

JACQUES LE MOYNE DE MORGUES, the artist who painted the first picture of America, came to the New World only seventy-two years after Columbus landed at San Salvador and fifty-six years before the Pilgrims cast anchor at Plymouth Harbor. He was one of a hundred and three French Huguenots—one hundred men and three women—who came to settle in Florida.

The French left Le Havre in three small vessels on the twenty-second day of April, 1564. Their captain, René de Laudonnière, knew the place to which his ships were sailing; he had been there two years before with Jean Ribaut to explore the New World and occupy it for the King of France. In Florida, Ribaut had erected a column "in which pillar the arms of France were carved and engraved," and left thirty men behind to hold the land for France, promising to return within six months.

Unfortunately, he could not keep this promise. The thirty, slowly starving to death, in desperation set out across the ocean in a crude boat with sails made of their shirts; and the survivors were eventually rescued by an English boat.

The second expedition reached Florida on June 22, 1564, almost at the same spot where Ribaut had laid anchor two years before. Indians came from the woods, shouting and waving at the ships. Athore, their young chief, led the French to Ribaut's column.

Among the Frenchmen who stood there on that lovely June day was the painter, Jacques Le Moyne de Morgues. Later, he was one of the few Frenchmen who were able to escape and sail back to Europe when Spaniards overcame the colony.

Le Moyne then settled in London, where he made a series of paintings of the New World, some from memory, others from sketches he had drawn in Florida. Although he wanted to publish a narrative of the voyage and illustrate it with engravings, he died before his plan could mature.

A year later, in 1588 (the year of the Spanish Armada), the engraver and publisher, Theodorus de Bry, bought Le Moyne's paintings and his narrative from his widow. Published with forty-three engravings after the originals, it made De Bry both famous and rich.

It was through these engravings that the world learned of Le Moyne's paintings. For over three hundred years, however, it was thought that all the paintings were lost. Then, at the beginning of this century, one of them was discovered by a member of the French Academy in the château of the Comtesse de Ganay near Paris. That painting, of the idyllic scene recording the day the second French expedition reached Florida, is the one reproduced on page 189. On the right stands the young Indian chief Athore, with the French commander Laudonnière; on the left, natives worshipping Ribaut's column.

Now, three hundred and eighty-six years later, this historic painting is in America, in the collection of James Hazen Hyde.

"SOUTH PACIFIC"

(Continued from page 191)

middle-aged and experienced, timidly toying with the idea of settling down with Nellie, asks, "Can I ask her now? I am like a schoolboy!", audiences are sealed; for a poet and a musician have expressed a realized experience.

Like the great best sellers, it has more of everything, a double plot, more love, more low comedy, including a belly dance, more high comedy, and fourteen memorable songs with rich, brilliant lyrics; the songs range from the childish delicacy of "*Dites-Moi Pourquoi*," to the soaring, pulsating "Some Enchanted Evening," with, in the middle, the throbbing pace, the caged loneliness, made violently American and violently broad, of the Seabees' song, "There Is Nothin' Like a Dame."

Of all the people who have seen *South Pacific*, none likes it better than Hammerstein and Rodgers. They have compressed their collaboration down to the simple statement by Rodgers: "Oscar wrote the words and gave them to me. I wrote the music and gave it to him." To Rodgers the permanent moment in his memory is when Mary Martin exultantly cries, seven times, "I'm in Love, I'm in Love"; to Hammerstein, the permanent moment comes at the end of the beautiful "Twin Soliloquies" when that unique love scene finishes with Nellie and De Becque raising their two brandy snifters while the music goes on mounting and mounting.

The beginning of that scene, the beginning of *South Pacific* really, started the night that Tennessee Williams' play, *A Streetcar Named Desire*, opened in New York. That night Jo Mielziner's brother, Kenneth McKenna, story editor at Metro-Goldwyn-Mayer, told Joshua Logan, then about to put *Mr. Roberts* into rehearsal, to read Michener's book, *Tales of the South Pacific*. McKenna added: "M.G.M. can't be persuaded to buy it. They're afraid of more war stories." (At that time Michener, a lusty, jovial fellow, who before the war had mainly written footnotes to textbooks at Macmillan's, was not yet a famous Pulitzer Prize winner. Incidentally, in the Pocket Book edition,

(Continued on page 229)



Fabulous luxury

plus Performance Unlimited

It's a sensation—coast to coast!

The new Hudson Hornet for '51 is magnificent—with color-harmonized custom luxury beyond any previous concept—with glamorous nylon upholstery in three-dimensional weave that wears and wears!

This warm, colorful nylon is in combination with leather-grain trim that will not scuff, crack or peel, and can be cleaned with a damp cloth.

Yes, there's luxury everywhere! Even the graceful chrome door and window controls are conveniently nested out of your way in smartly upholstered recessed panels.

And the sensational new H-145 engine in the Hudson Hornet gives you *performance unlimited*—the luxurious feel of miraculous high-compression power that provides instant command of the road in any situation.

You are invited to ride and drive the most exciting new car in years—at your Hudson dealer's now!

REAR COMPARTMENT • HUDSON HORNET
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Hydra-Matic Drive is available on all Hudson Hornet and Commodore Custom models at extra cost.



NEW

HUDSON Hornet

MODERN-AMERICAN-LIVING MAKES ITS BOW AT SEA

IN THE Independence AND THE Constitution



SHIPFUL OF IDEAS...

Idea!





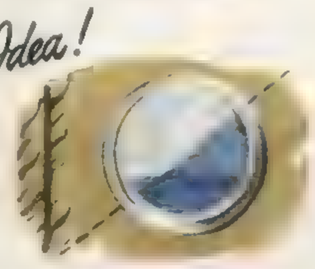
Bedroom by Night . . . Living Room by Day
Beds magically disappear into walls . . . Presto! . . . you've a spacious private living room. Modern baths in First and Cabin class. Wardrobe space galore.

Idea!



Dial Your Climate. Shipwide air conditioning with personal controls in every stateroom.

Idea!



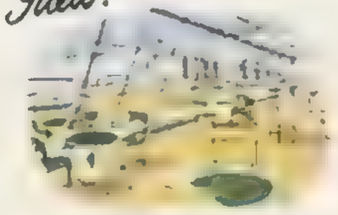
Polarized Portholes. At the turn of a knob, polarized lenses control the flow of light.

Idea!



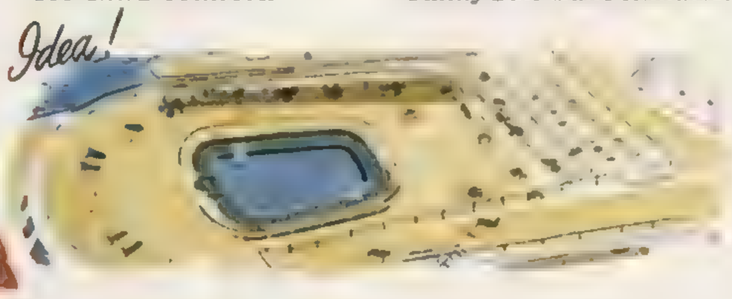
Even the Deck Chairs were redesigned. Body-cradling plastic webbing for extra comfort.

Idea!



Pool Cafe, with roll-back window walls, specially designed for these balmy Sun-Lane climates.

Idea!



Sea-Island Club. Its pool is mosaic-tiled, with dramatic aqua-lighting. Spectator wing-decks overlook a spacious play and refreshment area.

. . . AND A HOST OF OTHER EXCITING IDEAS, created by famed designer, Henry Dreyfuss, for these largest, fastest Mediterranean liners.



GALA MAIDEN VOYAGE OF THE CONSTITUTION



Idea! Why shouldn't you be aboard on April 24...Mediterranean-bound on the gay Maiden Voyage of this magnificent new Sun-Liner? Leaving wintry weather, work and worry far astern, you'll travel the Sun-Lane to Europe—the sheltered, southerly route of balmier breezes and smoother seas. You'll enjoy a "cruise-crossing" at its gala best. For this great new ship is built around *you.*

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THE SUN-LANE TO EUROPE



39 Broadway, New York 6, N. Y. ★ *Or consult your travel agent.*

"SOUTH PACIFIC"

(Continued from page 226)

which has sold a million copies, the editors cut out the main episode on which *South Pacific* was to be based.) After Logan read three of the nineteen stories, Leland Hayward borrowed the book, and fairly soon the pair bought the rights to the entire collection, although they were especially interested in "Fo' Dollar," the story of Bloody Mary and her daughter Liat.

A short time later at a party, Logan mentioned that he owned a piece of theatrical property to Rodgers, who wrote down in his beat-up black notebook, "Fo' Dollar." As time passed it developed, fortunately, that Hammerstein mentioned this property to Rodgers, who had been unable to decipher anything out of the cryptic "Fo' Dollar" notation. By the time *Mr. Roberts* opened, it had been settled that Hayward and Logan would be co-producers with Rodgers and Hammerstein of something to be written by Hammerstein and Rodgers based on the Michener book. At one point in the discussions, they had the idea of a revue, perhaps to be called *Operation Alligator*.

WORKING TIME

It took four months of talk before anything at all was written. Then sitting in the sun at a pool in California, they decided to make Bloody Mary and her maternal problem secondary and the love story of Nellie and De Becque the main line. Later when Hammerstein fell into difficulties with G.I. talk, Logan, who had spent five years in the Air Force, became his collaborator. His greatest contribution on the story side was his vigour, his sense of the tactics of the G.I. mind, and his mastery of the low comedy line.

At one point, they began to run into deadline trouble. Logan and his wife and his secretary and his dictaphone moved into Hammerstein's house, where, with Hammerstein's wife and secretary, they began to write. They kept the secretary typing constantly while the wives sorted pages and tried to keep the script in order. The words seemed to erupt from them in a kind of orderly chaos. They kept calling Rodgers to see how their ideas would sound musically, and calling Jo Mielziner to see how their ideas would work for his stage sets. To complicate matters further, they directed the play as they wrote it; every move was written down.

The oddest part of this little history is that the five men concerned with it all have slight variations of dates, and who thought what, when. It is as though the survivors of a fire could not remember later whether the blaze started in the kitchen or the attic and who saved the canary and who the alarm clock.

By the time *South Pacific* opened in New Haven, its forty backers, most of whom had started with Rodgers and Hammerstein when they were having difficulty raising cash for *Oklahoma!*, were pretty happy. That first night, however, Logan, an emotionally erratic man, sensed a flop. The audience didn't. In Boston a few days later, one of the critics failed to write his usual week-end review because he said the show was "just about perfect." This disappointed Rodgers and Hammerstein who said, collectively, "He might at least have made some suggestions."

NOTHING BUT PLEASURE

Success engulfed the whole cast, Mary Martin, Ezio Pinza, Myron McCormick, and, in time, the stars of the National Company. People talked of Mary Martin's hair-washing scene as though the shampoo, even off stage, was a Martin invention. Pinza, whose operatic career had narrowed, had the jubilant satisfaction of widening adulation, plus, in time, a fabulous movie contract. Legends and gags multiplied like mother-in-law jokes. After a year, the record albums had out-grossed the show itself. The Hit Parade had *South Pacific* songs for five months, and on eight consecutive weeks three of the songs, "A Wonderful Guy," "Some Enchanted Evening," and "Bali Ha'i" were all on. Then "Younger than Springtime" joined to make the first time that four songs from one show were ever on one Hit Parade program.

At the height of the ticket shortage, in December 1949, when the scalpers happily collected seventy-five dollars for a pair of seats, the producers decided they would rather see the Damon Runyon Memorial Fund for Cancer Research get all that lovely extra money. They therefore set aside, from then on, fourteen house seats to be sold to the highest bidder, the money going to the Fund; the highest paid to date is $4,000 for four tickets.

Although to most of us *South Pacific* is a work of art, that conception of it was rather lost on an Englishman, who, according to Kelcey Allen, in a recent issue of *Variety* "went to the box office and asked for 'two seats for any evening performance during the week. They must be between the third and sixth stalls in the centre.' He was politely informed that there was nothing left. When he asked for stalls on the right or on the left gangway, the treasurer informed him there were no seats in the theatre for the next month. The Englishman said: 'Damned bad management.'"

In practically every field of entertainment, *South Pacific* has broken records and so far it has broken a record as well in television. The producers refused a $350,000 offer for the right to televise *South Pacific* just once. It wasn't that they didn't like the money, it was just that they could make more in the long run by just running. They have a good thing and they know it.

VOGUE, FEBRUARY 15
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SCHOOLING FOR ANCESTORS, 2051 A.D.

(Continued from page 188)

Our times have evoked heroism from millions, but they have also evoked blackguardism from not a few. Some of these cases are glaringly apparent even to contemporaries; there are the furtive characters who have squirmed into positions of trust only to betray; and there are the blatant characters who have seized upon the existence of spies to blacken the reputations of honest men. These we know, and it is not difficult to foresee that they will remain traitors and character assassins as long as they are remembered at all.

The difficult thing is to guess at the future appearance of men who are not palpable villains, who may be, indeed, praiseworthy citizens. There is small doubt that our pictures of them after a hundred years will look as odd—although not for the same reason—as Lawrence's portrait of George IV looks to us.

We can assure ourselves of that by looking at what has happened to our ancestors. Consider, not oil on canvas, but the mental picture that people had of, say, Abraham Lincoln on the day before he went to the theatre for the last time. The great war had been won and he was triumphant; yet half the country, while joining politely in the cheering, held him to be a well-meaning man but woefully weak, who had succeeded because he was propped up by the real intellectual giant of the administration, William H. Seward. Indeed, he was worse than that in the eyes of Thad Stevens and the group he led in Congress—he was a truckling appeaser, who would certainly lose the peace.

For Stevens there is not much to be said: but those who idolized Seward had some excuse, for he was in fact a man of high attainments. Yet to look upon him as overshadowing Lincoln, morally and intellectually, would now be regarded as insane. The fact that people did so early in 1865 means that, in their mental pictures, they were dressing Seward in garments as ridiculously inappropriate as the breeches that Sir Thomas put upon the worthless king.

In 1799 Americans dressed George Washington in strange costumes—sometimes that of Napoleon, sometimes of Caesar, sometimes of Alexander the Great. Friend and foe shared this aberration, the difference being that friends saw the conqueror, foes the tyrant. Yet it is plain now that Washington never exhibited anything remotely resembling the military genius that immortalized Austerlitz. Gaul. Arbela. He couldn't because he never had an army until the French arrived in force; and by that time the war was largely a question of wiping out a few remaining pockets of resistance. Certainly the general who won a war without an army had genius, but not of the kind attributed to him.

Even in 1799 an exuberant orator now and then dressed Washington in a Roman toga, and that was not so far wrong; for he did have something of the quality of Fabius and Cato. His genius, though, was his marvellous ability to remain upright, steady and calm when everybody else was throwing fits. An undaunted man in a hysterical world always supplies a glowing point in history.

Unfortunately, when people are hysterical an undaunted man and a bump on a log look pretty much alike. Nobody denies that this country today is in a bad state of nerves; so it is hard for us, looking around us, to tell who is undaunted and who is merely dull. Nevertheless, we have no more important business. It is important not only for the immediate purpose of saving our hides within the next few years, but also for the secondary purpose of saving our faces from looking silly when our grandchildren roam through the portrait galleries.

There is no formula that can be relied on by people in our fix; the best we can hope to achieve is an intelligent guess. There are no rules for making the guess right, but there are some for making it intelligent. One is that in clamourous times the loudest man is seldom the most important man. Amid "the thunder of the captains and the shouting" the temptation is great to follow the one who out-bawls the rest. His roaring gives us a sense of assurance; he seems to be definite, to know where he is going. But at least four times out of five the truth is the reverse; the loudest man is merely the most hysterical man. Therefore it is prudent to follow almost any other in preference to him, if you hope to be the kind of ancestor who will still look like a man of sense after a hundred years.

Not that we shall altogether escape the snickers of the third generation hence—that is impossible. Great-grandfather always looks queer as he hangs upon the wall, his colouring somewhat faded and his costume long outmoded; and he looks queerer as we examine his intellectual appearance in the pages of books. In what mental periwigs and smallclothes we are dressing ourselves for the hilarity of unborn children we can not surmise: but it is safe to assume that some part of our stateliest philosophy will resemble, a century hence, the gabble of dim-wits. Remember that as brainy a man as John C. Calhoun described slavery as "a good, sir, a positive good." Remember that Alexander Hamilton said, "Your people, sir, is a great beast." Remember that Governor Berkeley—an exceptionally able man—prayed that there might never be a public school in Virginia. And, remembering, retain some mental reservations about the most ponderous utterances of Mr. Truman and Mr. Acheson, Mr. Dewey and Mr. Taft. Able they may be, but they can be wrong.

Yet a look at the portrait galleries, either in the art museums or the mental portraits contained in books, is enough to show that there are some things that are always in fashion, which necessarily means the most extremely old-fashioned. "Costly thy habit as thy purse can buy." Polo-

(Continued on page 232)



Mrs. Robert Bacon Whitney

—her face tells you she is someone delightful to know

Mrs. Whitney's face speaks for her with a soft-toned charm that is enchanting—and arresting. You love to watch her—because her face has such a warm way of revealing her delightful Inner Self—her lovely serenity, her natural friendliness.

Especially you notice the fresh, pearl-glow of Mrs. Whitney's complexion. "I use Pond's Cold Cream," she says. "I find it my most necessary beauty help."

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This power gives you a happy confidence when you *look* your very nicest. But—how it can dim you when you *don't show* your best self! That's why you need to turn perfectionist about those details that can add so much to your *outer* charm and *inner* poise.

"Outside-Inside" Face Treatment

Just give more thought to the way you care for your face—*and see the rewards you'll get!* This "Outside-Inside" Face Treatment with Pond's Cold Cream wakes faces up to a lovely, clean, soft look. And, because it is *cream* cleansing, it *can't dry* your skin. Do it always at bedtime (for day cleansings, too). *This is the way:*

Hot Stimulation—a quick splash of hot water.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream all over face and throat to soften dirt and make-up, sweep them from pore openings. Tissue off.

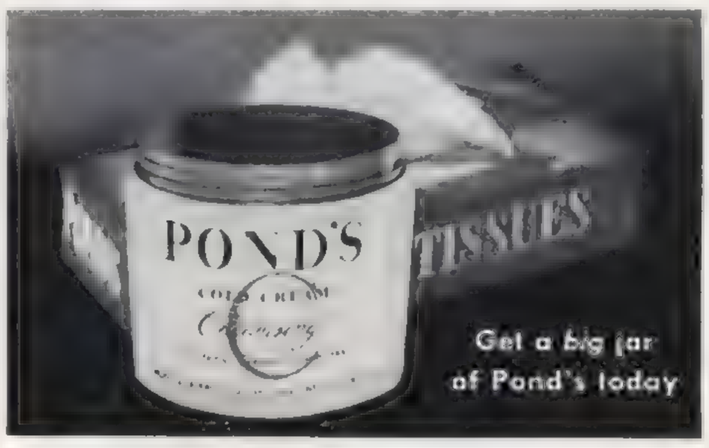
Cream Rinse—do another soft Pond's creaming to rinse off last traces of dirt, leave skin immaculate. Tissue *lightly*.

Cold Stimulation—a tonic cold water splash.

Pond's "Outside-Inside" Face Treatment actually works on both sides of your skin. *From the Outside*—light, fluffy Pond's Cold Cream cleanses and softens as you massage. *From the Inside*—every step of this Pond's treatment stimulates beauty-giving circulation.

Lovely Mrs. Whitney says: "My face has such a *glowing*, clean feeling after this treatment with Pond's Cold Cream—feels pleasantly waked up."

Remember—It is not vanity to develop the beauty of your face. When you *look* lovely, something happy takes place in you—sending a bright, new confidence out from *you* to all who see you—bringing other people closer to the *real* Inner You.



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"She's engaged! She's lovely! She uses Pond's!"



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SCHOOLING FOR ANCESTORS, 2051 A.D.

(Continued from page 230)

nius advised his son. By "habit" he meant clothing, but it can be extended without losing its meaning. If a man has the habit of speaking the truth, even when it costs money, or prestige, or safety, he has something that never becomes antiquated. In 1798, old John Adams said war with France would be silly, which was the truth. It cost him everything—the Presidency, the leadership of his party, his political career. But it was the truth, and because he spoke it at great expense we have forgotten that scornful contemporaries called him "His Rotundity." We call him "Honest John."

It is certainly true that speaking the truth at great expense never was what you would call a popular fashion; but on the other hand, it never has been out of fashion, and it never will be. If you can find a man who does it in 1951, you have found a man who, as an ancestor a hundred years hence, will not be comic. The third generation may disagree with him, and shake their heads over him, and wonder at him; but they will not laugh at him, any more than we can laugh off John Adams.

Nathan Hale wore knee-breeches and a ridiculous, long-tailed coat and clumsy shoes; but he said, "I only regret that I have but one life to lose for my country," therefore costly was his habit as his purse could buy; and in 1951 it remains, as it was in 1775, the noblest fashion known to civilized men, one that every manful man would gladly wear were he to be presented, not at Buckingham Palace, but before the Throne of Heaven.

In 1951 we have had men who died for this country as readily as did Nathan Hale; and there, rest assured, are ancestors before whom the third generation will not be moved to mirth, no matter how much the style of dress may have changed.

This sort of thing, moral courage backed by physical courage, is so old-fashioned that there is no measuring its antiquity. It was old-fashioned, not merely when this country was new, but in the days of the Roman Republic, before the Christian era. They gave it in Latin the name of *virtus*, which is wretchedly translated by the proper, but stuffy, English word "virtue." It is much more exactly rendered by the slightly improper, but vigorous, vernacular term "guts." Whoever has that quality, whoever wears that costly habit, is not out of fashion, has never been out of fashion, and never will be out of fashion. A thousand years hence he may be regarded, perhaps, as a fool, but never as a man without quality, never as one to be admired for his breeches alone.

Every man is to some extent the creation of his time, affected by the temper of his time, destined to bear, in the eyes of posterity, the stamp of his time. Whether he is accepted as a representative type, or as a rebellious type, what he represents or what he rebels against affects the estimate in which he will be held. "Some men," said Baltasar Gracian, "were worthy of a better century." But not many; for the worst of centuries has its highlights, its great ancestors, and our century, although surely one of the worst, has had many.

With some trepidation, I admit, but firmly, I advance the suggestion that it is not too bad to be a man of the twentieth century. Certainly we have seen folly and crime mount to stupendous dimensions. We have seen wars and wastes of such proportions as mankind has never witnessed before, no, not when the barbarians sacked Rome, nor when Genghis seared the Near East so completely that where his horse's hooves trod the grass never grew again. We have seen the direful results of faint hearts and faltering hands in high places, and the unspeakable corruption worked by absolute power in Hitler, Mussolini, and Tojo. All this tends to make us rather dreadful-looking ancestors to those who will follow.

But there is more to be said. If a real, not a pretended, study in magnificence is sought, the twentieth century can furnish the material in abundance, and not in royalty nor in great men alone. The truly great centuries are those that can show magnificence in the little, and in that we are fortunate. We have seen Churchill, but we have also seen the two thousand anonymous boys who manned the Spitfires and fought the Battle of Britain. In our own country we have seen hundreds of thousands, who were nobodies, but who now, from fields all around the world, send back to us the message of the Spartans who stood around Leonidas at Thermopylae: "Obedient to your word, we lie here." And if we have seen small men die magnificently for their country, we have seen two Presidents of the United States drive themselves to death for an ideal. Whether the ideal was true or false is irrelevant; whether prophets or blind men, Wilson and Roosevelt died magnificently.

Maiden aunts who, in our family, know most about such matters, have informed me that my sole progenitor in the Revolution fought for George III, and it is a matter of record that both my grandfathers followed Jefferson Davis. I am inclined to think that they were all wrong, but there is no doubt that they endured; so in my mind they have a lustre not attained by the intervening generations that endured little but prospered much. They, along with the father who went through World War I, are ancestors; as for the rest, oh, well . . .

So the fact that the generation of 2051 is certain to scrutinize the generation of 1951 with ruthless precision does not dismay me altogether. They will find plenty like George IV, God knows; but they will also find some who were magnificent regardless of their breeches; and if they find that their great-grandfather, meaning me, although he never did anything noteworthy himself, at least was shrewd enough to back the great man rather than the satin breeches, to throw up his hat and cheer when Caesar, not Cassius, was passing by—well, in that case they will hold me in sufficient respect, funny as my clothes may be.

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Does your skin feel tight and drawn? You'll marvel at how supple and smooth it becomes with this treatment! A–Cleanse thoroughly night and morning with Helena Rubinstein's "PASTEURIZED" FACE CREAM SPECIAL. Rich emollients *lubricate* while your skin is cleaned immaculately—and that dry, taut look banished. 1.25, 2.75 B–Freshen your skin after cream-cleansing and before make-up with SKIN LOTION SPECIAL—a mild, cooling lotion which gives a velvety finish. 1.25, 2.25 C–Smooth your skin nightly with "PASTEURIZED" NIGHT CREAM—an extra-rich beauty-sleep treatment which creams away flaky, scaly dryness. 1.50, 2.50



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Your lines, dryness, and double chin won't go away unless you *do* something about them. Helena Rubinstein's Over-30 Treatment will do *wonders!* A–Smooth nightly with ESTROGENIC HORMONE CREAM —letting the natural hormones sink deep into your skin—to *firm* it, actually help *wrinkles* disappear! Leave on all night. 3.50 B–Film your throat nightly with ESTROGENIC HORMONE OIL, use it also all day under make-up. It is instantly absorbed, leaves no oily trace, seems to take *years* off dry, parched skin! 5.00 C–Refresh your skin morning and night with ultra-soothing "HERBAL" EXTRAIT. Notice how much softer it makes flaky, sensitive skin feel. (Wonderful, too, for eye compresses.) 1.75, 2.75



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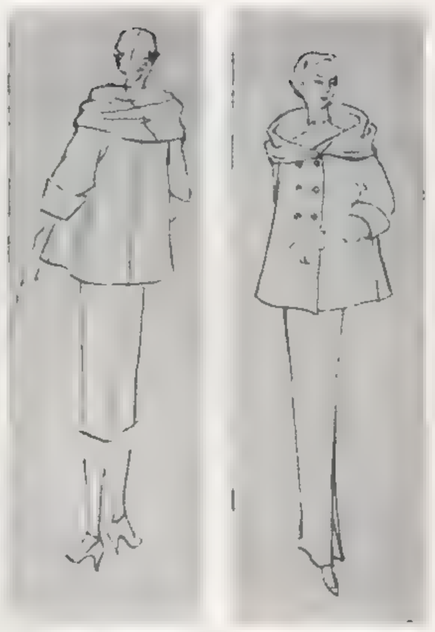
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(Other views and sizes of patterns shown on pages 214-215.)



7287

Above: Maternity evening jacket, perhaps in slipper satin, No. 7287. For size 16: 3⅞ yards of 39 inch material. Sizes 10 to 20 (28 to 38). Price, 60 cents.



7282

Above: Maternity suit, daytime, suggested in grey flannel, No. 7282. For size 16: 3½ yards of 54 inch material. In sizes 12 to 20 (30 to 38). Price, 75 cents.



7187

Left: Skirt, to make in day or evening length, perhaps of black faille, No. 7187. For size 16: 2⅝ yards of 39 inch material. Sizes 35 to 43, hip. Price, 50 cents.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.

STOCKING NOTEBOOK

(Continued from page 186)

To store the evening stockings designed for specific evening shoes ("barefoot," "sandalfoot," "shell") you might fold the stockings in satin envelopes and keep them in the shoe boxes along with the shoes for which they are meant.

There are new devices to lengthen the life-span of certain stockings. One maker knits a series of light elastic bands at the top of stockings to increase the "give" where the garter might exert too much strain. Another firm does a few knitted stitches beneath the arch of the stocking foot to shape the stocking snugly to the foot. (The fewer adjusting pulls a stocking gets from its wearer—the longer it will last.)

Colour news, this year, is powder tones—some with *apricot cast.* The best sellers of all time, according to stocking makers, are "natural, flesh-tone" shades.

About 17% of the stockings sold last year were stockings with "fancy heels." Decorated stockings, stockings with delicately flecked motifs and rhinestones, are designed in California by a former professional boxer, now the stocking-eer to many of the movie stars.

MADE IN AMERICA

(Continued from page 182)

being dressed with a new softness. And some of the heaviest and bulkiest of native American furs are now showing new faces. Raccoon, for instance, sheared, made supple, dyed, bears no resemblance to Daniel Boone's cap or even to the campus coats of the '20's. These days it looks suspiciously like nutria. Fox, recently, has been clipped to a new soft, cushiony texture. And some fox is blooming in green, navy blue, buff. Otter, once heavy, board-stiff, is now soft as a honey bear; comes in the creamy colour of a honey bear—and in an excellent navy blue; is coming soon in toast and in black. Fitch is taking on something of the look of sable. And in brilliant red moleskin (remember Vogue's cover cardigan, August 1, 1949) nature no longer recognizes herself.

Parallel to such processing developments, are advancements in fur farming. The first fox farm in the U.S.A. was the Fromm Brothers' ranch in Hamburg, Wisconsin, established circa 1910. Today, scientifically controlled fox farms dot the country; chinchilla farms have appeared in states from New York to Washington; nutria, semi-aquatic, is being encouraged along Louisiana's bayous.

But it is on the mink farms (many of which, since 1932, have grown from early fox farms) that the miracles of breeding are achieved. First came thriving crops of mink in the same tones as wild mink. Then—the breeding true of those natural variations, mutations. What Leipzig laboratory man back in the old days ever would have guessed that a furrier of the future would be using a colour card for natural mink skins? Some mutations are already established favourites: "Silverblu," "Royal Pastel," and white, for example. This spring we will see in quantity that rarity of two years ago, taupe-toned "Aleutian." Newest beauty, introduced in this January's fur auctions, the blue-toned mutation mink called "Sapphire."

VOGUE, FEBRUARY 15

Vogue designs a Pattern wardrobe

SALLY VICTOR HATS



18 EAST 53rd STREET, N. Y.



creative jewelry by

POLKA DOTS FOR VALENTINES

Just leave this ad where he can see it—and he'll know this gay-hearted, fresh-as-springtime jewelry is for his girl. His practical mind will approve of: baked-in polka dots that won't wash off; size-adjuster chain on choker; the down-to-earth prices: Choker, $3*. Ear rings, $2* pair. Double-tiered bracelet $2*. *Choice of red, black, royal blue, green or maize polka dots on white imported porcelain.*

Dalsheim

*All subject to 20% Fed. tax.

GIRLS: If he still doesn't "get it", treat yourself to the set! You'll find it at these stores:

New York.....Lord & Taylor	Dallas.....W. A. Green Co.	New Orleans
Atlanta, Ga. ...J. P. Allen & Co.	Dayton .....Rike-Kumler Co.	Leon Godchaux Clo. Co., Ltd.
Baltimore..... .....Hutzler Bros.	Denver..... Neusteter Co.	Philadelphia..... The Blum Store
Birmingham . . . Burger-Phillips	Detroit.....B. Siegel & Co.	Phoenix .....Goldwaters, Inc.
Boston.....Wm. Filene's Sons Co.	Hartford.....G. Fox & Co., Inc.	Pittsburgh.....Joseph Horne Co.
Brooklyn... ....Abraham & Straus	Honolulu, Hawaii..Liberty House	San Antonio.. ...Joske's of Texas
Buffalo ... .J. N. Adam & Co.	Houston .....Foley Bros.	San Francisco....I. Magnin & Co.
Charlotte, N. C.....J. B. Ivey Co.	Indianapolis Wm. H. Block Co.	Seattle .....Frederick & Nelson
Chicago.. Mandel Bros. Inc.	Kansas City, Mo.....Harzfeld's	St. Louis
Cincinnati.. H. & S. Pogue Co.	Lincoln, Neb...Hovland-Swanson	Scruggs-Vandervoort-Barney
Cleveland... ..... .Halle Bros. Co.	Los Angeles..J. W. Robinson Co.	Syracuse .....Addis Co.
Columbia, S. C.. . ...James Tapp	Miami, Fla.....Richard Store Co.	Tucson .... Levy's
Columbus, Ohio.. .....Union Co.	Milwaukee.....Boston Store, Inc.	Washington
Corpus Christi .....M. Lichtenstein	Newark, N. J..... Hahne & Co.	Woodward & Lothrop

or write **DALSHEIM ACCESSORIES, INC. • 389 FIFTH AVE., N. Y. 16**



CORSET NOTEBOOK

(Continued from page 186)

rationing for at least six months from the date of rationing.

If synthetic rubber is to be used, how good is it? At the end of World War II, synthetic rubber had become so good that when the real thing first came back into the market, not even the expert corset fitters knew that a transition was going on.

Corset people say that the American figure has actually changed its proportions. The average waistline is about 2″ smaller than it was ten years ago (the waistline measure, that is, in proportion to the hipline). There is no geographical differentiation of figures in the United States. However, the woman who buys the country's most expensive girdles is of medium height, has a 34 bosom, a full waist, slim hips.

Apparently figures do change according to fashion's demands. Stance, waistline, hip emphasis, actually change. The emphasis upon the bosom in fashion has led to a series of illusions in dress designs; has made a largish industry of false bosoms. Of all the women who buy brassières and corsets, about one third buy false bosoms.

One of the finest makers tells us that the strapless brassière outsells every other bra. The strapless all-in-one outsells every other all-in-one.

Women seem to accumulate corset "wardrobes" *not* for variety of design, but rather for variety in colour. White, black, and pink are the best sellers, with pale blue next. Navy-blue, bronze, ashes-of-roses are among the subtle new colours for 1951. The bra-to-match-the-girdle-to-match-the-slip is a custom now—one reason is that slips are often now slightly transparent.

Today, there is really no such thing as a girdle designed exclusively for summer. The emphasis seems to be toward lightness, the year around.

Boning no longer exists. The use of actual whalebone has been succeeded by the use of light, supple steel or plastic stays. Stays are used primarily in above-the-waistline girdles to keep the waistband from curling over. In many foundations, stays are optional—as supporting factors, their rôle is moral support as much as anything.

Glossary:

All-in-one. (Amer.) Girdle and brassière, incorporated.
Boning. (Archaic) Formerly whalebone. Now the word is "stay."
Bra. (American for brassière).
Brassiere. American for the French word for brassière which is actually *soutien-gorge.*
Corselet. (See All-in-one)
Corset. (See All-in-one, or half of All-in-one)
Foundation. Short for foundation garment—the family name for girdles, corsets, corselets.
Girdle. Usually a light, stay-less corset; mostly of elastic.
Guepiere. French for cinch, or waistliner.
Modom. (Rare) The customer who, years ago, was given the iron maiden on the theory that if it hurt, it was correcting her figure.
Nylon power net. (Amer.) Knitted nylon elastic, the stuff of which many excellent light girdles are made.
Sheath. (New) See All-in-one.
Split hip. (New) Term for a device to look for in girdle designing. The elastic side panel interrupted by inserts of nylon satin or taffeta or cotton or silk, to flatten the hipline and upper leg.

FOOTNOTE

TO PAGES 161 TO 165

These, in a sense, are almost uniform: the sort of clothes worn all over America by the women "in committee"; on Boards; at P.T.A. meetings.

Mrs. Todd (on page 161) wears a basic, conservative camel's-hair coat—the stand-by, eight months of the year, for women who live in the country; who spend a part of their lives behind the wheel of a car. (This coat—perfectly classic—by Originala.)

Mrs. Lloyd (on page 162) wears a navy-blue wool jersey dress with white collar and cuffs—the easy, sure formula chosen each spring, from coast to coast, by women who like clarity with understatement. (This, by Mollie Parnis.)

Mrs. Cutting and Mrs. Brady (on page 163), in versions of The Tweed Suit, uniform from Maine to California for Garden Club members, for country or suburban life.

Mrs. Church (page 164) wears also the "blue-with-white" spring perennial. This, in navy-blue wool, with white embroidered linen collar and cuffs (from Hattie Carnegie).

Mrs. Luce (page 165) wears an excellent evening-in-committee dress—a long dress of chiffon layers, with long sleeves, and completely timeless.



Blue Swan
lovely lingerie

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VOGUE'S 16th PRIX DE PARIS

Thesis Topics

For those contestants who have been notified that they are eligible to submit a thesis.

Choose your thesis subject from one of the following topics:

1. Plan one complete issue of Vogue. Decide on a theme and write your plan with outlines of fashion and feature articles. Write a lead editorial for "your issue." Suggest the medium (photographs, drawings, colour, et cetera) for the most important illustrations.

2. What do you think of the non-fashion features in the February 1 issue of Vogue? Write a feature article of your own choice, suitable for inclusion in this issue.

3. What do you think the editorial policy of Vogue should be in relation to its young readers? (By "young" we mean aged approximately 16 to 25.)

4. Plan a double-page feature on Vogue Patterns. Write the copy for the feature, explaining to the reader the special advantages she will find when using Vogue Patterns.

5. In your opinion, what is the trend that fashion will take in 1951? Why do you think such changes (or lack of changes) are predictable? Discuss the changes prophesied, with special regard to shape, colour, fabric, and type of clothes which you think will be accepted.

6. Vogue presents many special issues in the course of a year. Among them are the Americana issue, the College issue, and issues which give special emphasis to such themes as "More Taste than Money," the older woman ("Mrs. Exeter"), accessories ("The Way She Wears Them"), Paris openings, et cetera. Is there any so far unused theme, either fashion or non-fashion, which you suggest as a subject for a Vogue issue? Explain how you would carry out this theme.

Mail your thesis—before midnight, March 1, 1951—to:

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420 Lexington Avenue, New York 17, New York

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MORE OF THE GOLD STREAK

(See pages 200 to 203)



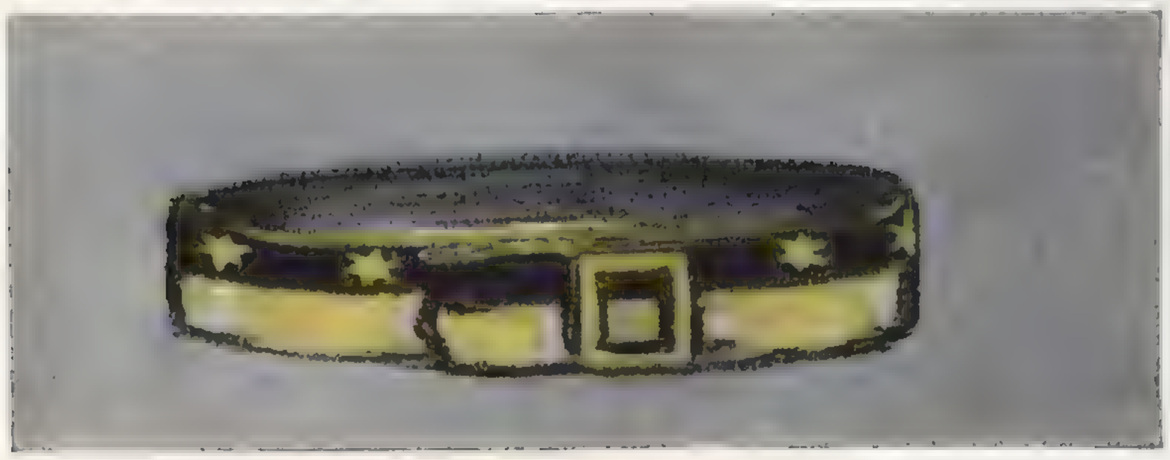
Above: To wear to breakfast or to dinner with the family: a properly pretty at-home coat in crinkled cotton, sparked unexpectedly by the Spanish with heavy black ball-and-fringe braid outlining the sloped-shoulder yoke. A coat to walk into, it zips up the front to the waist and buttons from there to the small collar. By St. Mary's Robes, in Old Gold Fuller cotton, $17.





Above: Underpinnings for pale yellow lingerie: the strapless brassière of nylon lace and rayon satin; deep décolleté, $4; the girdle, feather-light in elasticized tissue tricot with a control panel of rayon satin, $7. Both by Gossard in their new Old Gold shade.

Below: Calfskin belt, half gold-colour, half black and studded with gilt stars. To wear with golden shades; with darks as the one gold flash. By Midtown, $13. These gold-streak fashions—and those on pages 202 and 203—at Lord & Taylor; The Broadway.



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A spring-bright, figure-right Demi-Dell original with good deceptive details for a younger, slimmer you!
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*simulated

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5-PART CLOTHES PLAN THE PRICE A POINT



Above: Good coat for the country, cut with an eye toward town. In checked wool tweed with a brown over-plaid—to wear with a country suit, a city dress. By Halldon, Ltd., $30. Arnold Constable.

Left: Three pieces here, each one wearable separately; together a classic whole. Red knitted skirt and cardigan plus a short-sleeved navy-blue sweater, worn belted here. By Marinette, $55. Best's.

Below: Turtle-neck dress in rayon suiting, a wonderful all-year fabric, here, beige and white. Flashing the collar, cuffs: white piqué. By Youth Guild, in Burlington rayon suiting, $13. Lord & Taylor.





Above: Nylon net, bouffant and black in a cocktail-length skirt with a side-flourish of pleated net. To wear, perhaps, over a nest of crinolines. Top it, as here, with a brief blouse of white cotton lace. The skirt, $35; top, $11. At Rosette Pennington.

Right: Accordion-pleated sheath, ABC simple and leading a double life—late-day now, all-day in summer, with short white gloves. Black and white checked rayon crash, sheer enough for hot weather practically anywhere. $25. Bonwit Teller.



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Easy rippling lines . . .
dainty puffed ruffle . . .
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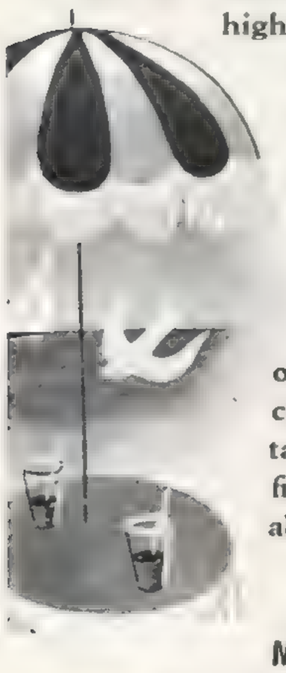
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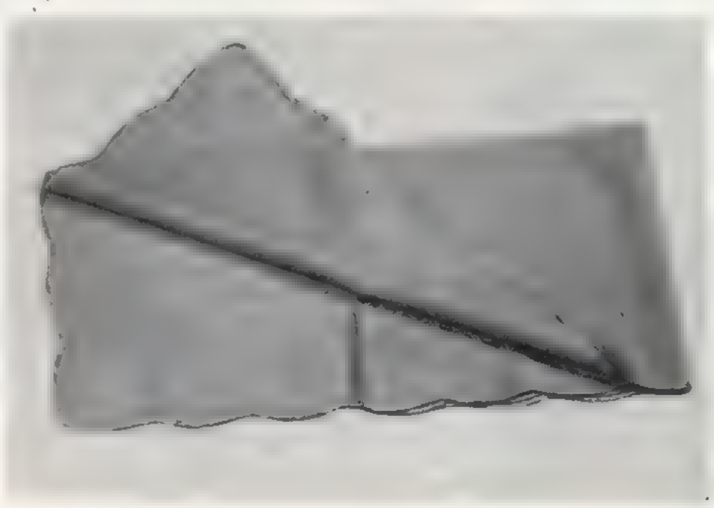
DISCOVERIES IN BEAUTY



1



2



4

1. Dorothy Gray introduces Liquid Cleansing Cream and Dual-Purpose Emollient (night cream—day foundation) in plastic bottles. At Lord & Taylor.
2. Shampoo news: Helene Curtis Shampoo Whip. The dispenser releases handfuls of fluffy white lather with a high lanolin content. At McCreery's.
3. For your purse: a lighter-size atomizer that holds over a dram of perfume. Releases a fine, enveloping spray when you press a button. Altman has it.
4. This length of soft, soft pink flannel, ribbon scalloped, is wonderfully scented with fragrance, ready to serve as a lingerie-drawer lining. Saks Fifth Ave.
5. This is the first time that a hormone base has been added to a *tinted* foundation. Milkmaid's Hormone Foundation comes in eight shades. At McCreery's.



3



5



DeLuxe Compacto
BY SEAMLESS

"The Ultimate in Feminine Syringes!"

DeLuxe Compacto folds into its own handsome aluminum case. Beauty and quality in every detail. Perfect for home use and traveling—neat, trim, easy to tuck away. Truly the finest folding syringe ever made!



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Non-corrosive aluminum frame holds bag rigid for easy filling, mixing, cleansing, drying. Snow white rubber bag and tubing. DeLuxe Compacto is sold by leading drug and department stores. $5.50.

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Ill., Evanston.....RUTH McCULLOCH SHOP
Ind., Gary.....HUDSON'S
Ind., Michigan City.....THE SPAULDING SHOP
Ind., Terre Haute.....DAVID'S
Kans., Independence.....MONTALDO'S
Kans., Wichita.....GOLDIES
La., Shreveport.....NAOMI CROCKETT
Mass., Boston.....FREDLEYS
Mass., Lynn.....KURZMAN'S
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N. C., Winston-Salem.....MONTALDO'S
Ohio, Akron.....MADISON'S
Ohio, Cleveland.....MELVINE C. MILLER
Ohio, Columbus.....MONTALDO'S
Ohio, Dayton.....LENORE ZAPOLEON, INC.
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Penna., Hazleton.....CATHERINE'S
Penna., Pottsville.....SKELLY'S
Penna., Reading.....SOLO'S
Penna., Wilkes-Barre.....HOLLYWOOD
R. I., Providence.....TOPAL-CARLSON
S. C., Greenville.....JEAN WEST
Tenn., Bristol.....STERLING HOUSE
Tenn., Chattanooga.....PICKETTS
Tenn., Knoxville.....STERLING HOUSE
Texas, Austin.....T. H. WILLIAMS
Texas, Dallas.....NEIMAN MARCUS
Texas, Ft. Worth.....R. E. COX & CO.
Texas, Houston.....LEVY BROTHERS
Texas, Marlin.....R. E. COX DRY GOODS CO.
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Texas, Temple.....RODDYS
Texas, Waco.....R. E. COX DRY GOODS CO.
Texas, Wichita Falls.....THE PARISIAN
Utah, Salt Lake City.....MAKOFF
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Va., Roanoke.....B. FORMAN
Wis., Madison.....SIMPSON'S
Wis., Milwaukee.....LOUIS M. FRITZEL, INC. on Milwaukee Street

DISCOVERIES IN BEAUTY

6. Moisture for the skin: Charles of the Ritz Revenescence in liquid form. Night balm-day treatment combines lubricant and astringent. Altman's.
7. This is Obay, a new anti-perspirant-deodorant. Slight pressure to the cap releases a fine spray. A cylinder lasts for several months. McCreery's.
8. Week-ender: Jacqueline Cochran's plastic envelope holds Skin Lotion, Lotion Quick Cleanser. Hand Lotion. Plastic bottles too. Jay Thorpe.
9. Kurlash, a handy gadget for training lashes upward and outward, becomes more portable now that it folds in the middle, fits into a tiny case. Saks Fifth.
10. The news here is in the packaging. A plastic bottle that looks like glass holds a generous measure of Breck Shampoo for Dry Hair. At Lord & Taylor.



6



7



8

MIEHLMANN

9

10





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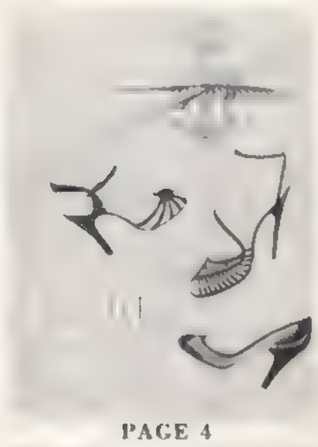
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PAGE 2



PAGE 4



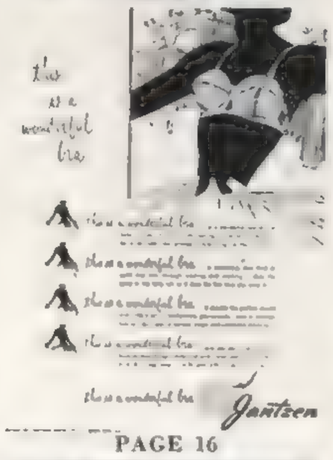
PAGE 6



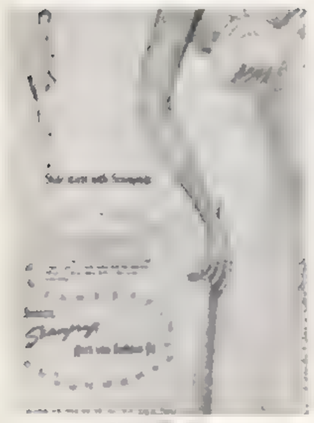
PAGE 8



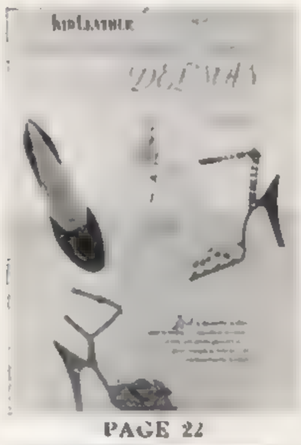
PAGE 12



PAGE 16



PAGE 20



PAGE 22



PAGE 21



PAGE 28



PAGE 30



PAGE 35



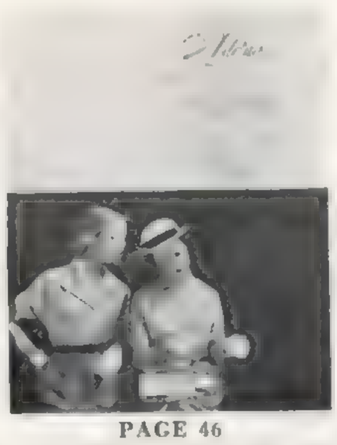
PAGE 37



PAGE 41



PAGE 45



PAGE 46

Swansdown

PAGE 47



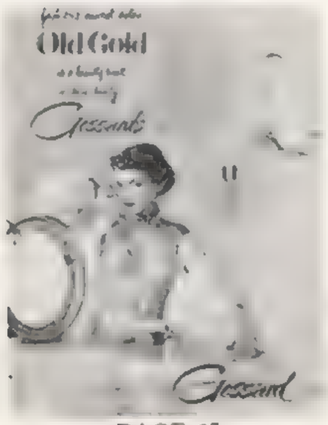
PAGE 52



PAGE 53



PAGE 56



PAGE 57

ingber
hand bags

PAGE 58

Brown Shoe
Naturalizer

PAGE 60



PAGE 62



PAGE 61



PAGE 69

ALABAMA

BIRMINGHAM Burger Phillips* 6, 8, 20, 24, 30, 35, 45, 64, 86, 93, 103, 107, 111, 127, 135, 139
J Blach & Sons 4, 45, 64, 86
Kesslers 12, 47, 56, 117, 120
Loveman Joseph & Loeb* 16, 20, 22, 24, 28, 41, 58, 64, 86, 137, 139
Louis Pizitz Dry Goods Co* 58, 64, 86, 93, 99, 114, 115
MOBILE C J Gayfer & Co 12, 47, 58, 60, 64, 76, 98
L Hammel Dry Goods Co* 16, 20, 24, 35, 41, 45, 64, 86, 115, 120, 129, 139
Raphaels 41, 45, 103, 117
MONTGOMERY John Danzieger 20, 24, 117, 129, 137
The Fashion Shop 12, 47
Montgomery Fair* 58, 64, 70, 86, 102
A Nachman 2, 20, 22, 45, 64, 76, 103, 104, 111, 114, 115

ARIZONA

PHOENIX Korricks* 20, 24, 45, 58, 64, 86, 91, 95, 139
Goldwaters* 2, 4, 6, 8, 30, 41, 46, 58, 64, 83, 90, 96, 103, 115, 123
Diamonds 64, 76, 86, 118, 124
TUCSON Levys 4, 6, 8, 41, 58, 64, 98, 115, 117
Albert Steinfeld & Co* 20, 41, 45, 64, 86, 93, 99, 104, 114

ARKANSAS

FORT SMITH Tillies Inc 12, 45, 47
Boston Store Dry Goods Co* 20, 24, 30, 35, 37, 41, 56, 58, 64, 95, 98, 102, 104, 115, 137
LITTLE ROCK The Gus Blass Co* 20, 24, 37, 69, 76, 86, 104, 129
The M M Cohn Co* 30, 45, 46, 53, 58, 64, 86, 95, 96, 107, 112, 123
Pfeifers of Arkansas* 12, 35, 41, 47, 64, 82, 86, 111, 115, 127, 135, 137, 139

CALIFORNIA

BAKERSFIELD Wellls 20, 60, 64
Malcolm Brock Co* 24, 45, 46, 58, 64, 114, 115, 120
BERKELEY Roos Bros 45, 46, 58, 96
J F Hink & Son* 2, 20, 24, 45, 57, 58, 64, 86, 90, 115
BEVERLY HILLS I Magnin & Co 8, 37, 41, 45, 58, 64, 83, 96, 120
Saks Fifth Avenue 6, 30, 41, 45, 53, 58, 64, 75, 83, 107, 115, 120, 122, 129
Robinsons Beverly Hills 28, 35, 45, 58, 64, 83, 95, 96, 120, 137
CORONADO Sandersons 95
Town & Country Shop 45, 56, 58, 90, 115, 124
FRESNO Bruckners 6, 8, 45, 58, 62, 64, 95, 117
Coopers* 58, 64, 86, 102, 120
I. Gottschalk & Co* 20, 24, 30, 41, 64, 76, 86, 99, 114
Rodders Mademoiselle 2, 37, 57, 64, 103, 111, 115, 120, 129
Roos Bros 45, 46, 58, 96
GLENDALE Webb & Co* 12, 24, 47, 58, 60, 64, 115, 120
LONG BEACH Bobby Sportswear 12, 47
Buffums* 20, 45, 46, 58, 64, 71, 86, 95, 115, 120, 122
LOS ANGELES Broadway Dept Store* 22, 24, 45, 56, 58, 60, 62, 64, 86, 97, 120, 122, 124, 129, 139
Broadway Crenshaw* 24, 45, 58, 60, 61, 86, 120
Broadway Hollywood* 24, 45, 58, 60, 61, 120
Broadway Westchester 24, 45, 58, 60, 64, 120
Bullocks* 4, 16, 28, 41, 58, 64, 83, 86, 93, 104, 120, 122, 139
Bullocks Wilshire 4, 30, 41, 45, 58, 64, 69, 83, 103, 120, 121
I Magnin & Co 6, 8, 37, 41, 45, 58, 64, 71, 72, 73, 83, 96, 111, 115, 120, 131
The May Co* 2, 20, 24, 41, 52, 53, 58, 64, 86, 91, 96, 99, 114, 120, 139
J W Robinson* 24, 28, 35, 41, 45, 46, 58, 64, 69, 83, 90, 96, 97, 120, 137, 139
Silverwoods 12, 45, 47, 58, 86
OAKLAND The H C Capwell Co* 20, 24, 58, 64, 86, 96, 99, 120, 124
Gray Shop 41, 45, 58, 83, 120
Lindburgs 30, 45, 58, 83, 95, 103, 117, 120
I Magnin & Co 6, 8, 37, 41, 45, 58, 64, 71, 83, 96, 111, 115, 120
Jos Magnin 2, 41, 45, 57, 58, 64, 120
Westbrook Womans Apparel 12, 45, 47
PASADENA Broadway* 22, 24, 46, 56, 58, 60, 64, 86, 97, 120, 139
Bullocks Pasadena* 30, 41, 45, 58, 64, 75, 83, 86, 95, 103, 104, 111, 120, 124, 139
I Magnin & Co 6, 8, 37, 41, 45, 58, 64, 71, 83, 96, 115, 120
T W Mather* 20, 58, 86, 120, 137
Helen Smith 12, 47
SACRAMENTO Bon Marche 4, 12, 37, 41, 45, 47, 58, 64, 83, 95, 103, 115
Jos Magnin 2, 6, 8, 41, 45, 53, 57, 58, 64, 120
Roos Bros 45, 46, 58, 96
Weinstock Lubin & Co* 16, 20, 24, 35, 57, 58, 64, 76, 86, 97, 114, 118
SAN BERNARDINO The Harris Company* 20, 24, 35, 45, 58, 64, 86, 95, 99, 102, 103, 115, 117, 120
SAN DIEGO The Marston Co* 12, 30, 35, 45, 46, 47, 53, 58, 64, 83, 86, 95, 99, 115, 120
SAN FRANCISCO City of Paris D G Co* 24, 45, 58, 64, 72, 73, 86, 97, 120, 123
The Emporium* 20, 21, 58, 61, 86, 96, 99, 103, 111, 120, 139
H Liebes & Co 4, 12, 24, 45, 47, 58, 64, 103, 112, 120
Livingston Bros 58, 64, 120
Macy 20, 58, 64, 91, 93, 120
I Magnin & Co 6, 8, 37, 41, 45, 58, 64, 71, 83, 95, 96, 111, 115, 120
Jos Magnin 2, 20, 41, 45, 53, 58, 64, 69, 117, 120
Ransohoffs 22, 41, 45, 58, 64, 75, 83, 120
Roos Bros 45, 46, 58, 83, 96, 120
The White House* 21, 35, 45, 58, 64, 86, 90, 93, 96, 114
SAN JOSE Appletons 12, 47, 64, 95, 104
Blums 24, 57, 58, 64, 115, 120
L Hart Son Co 20, 24, 60, 86, 99, 120
SANTA BARBARA I Magnin & Co 6, 8, 37, 41, 45, 58, 64, 71, 83, 95, 96, 115, 120
Penningers 45, 46, 58
Lou Rose 41, 45, 58, 64, 83, 117
STOCKTON The Brown House 35, 45, 117
Smith & Lang* 60, 114, 120
Katten Marengo 12, 20, 24, 47, 58, 115, 120, 137
The Wonder 20, 45, 64, 120, 127, 135

COLORADO

COLORADO SPRINGS Giddings* 6, 8, 24, 45, 58, 64, 83, 99, 120
Kaufmans 12, 20, 47, 60, 70, 86, 120
Montaldos 37, 45, 64, 83, 95, 107, 115
DENVER Daniels Fisher Stores* 6, 8, 24, 30, 41, 45, 46, 58, 64, 69, 83, 86, 97, 115, 120, 139
Gano Downs 12, 24, 47, 58, 64, 86
The May Company* 20, 21, 35, 58, 60, 64, 86, 111, 117, 120
Montaldos 37, 45, 64, 75, 83, 95, 107, 112, 120
Neusteters 4, 20, 22, 45, 58, 64, 70, 120
Denver D G Co* 20, 21, 58, 64, 71, 74, 86, 96, 99, 102, 103, 114, 120, 137, 139
PUEBLO Crews Beggs Dry Goods* 2, 20, 24, 86, 114, 115, 124
Day Jones Company 24, 35, 41, 76, 86, 99

CONNECTICUT

BRIDGEPORT The Howland Dry Goods Co 2, 20, 60, 139
The D M Read Co* 12, 20, 24, 46, 47, 58, 64, 71, 86, 111, 115, 120, 122, 123
GREENWICH Franklin Simon 45, 58, 64, 115, 120
HARTFORD G Fox & Co* 6, 8, 16, 20, 35, 41, 45, 46, 53, 58, 62, 64, 75, 76, 83, 86, 102, 111, 120, 123
Sage Allen & Co* 2, 12, 24, 45, 47, 58, 64, 74, 90, 99, 115, 139
A Steiger 64, 70, 86, 96, 114, 133
NEW BRITAIN Davidson & Leventhal* 20, 64, 86, 114, 115
NEW HAVEN Hamilton & Co 58, 111, 115, 120, 133
The Edward Malley Co* 16, 64, 86, 97
STAMFORD The French Shop 6, 8, 22, 37, 41
Donna Henry 62, 71, 112, 129
Mantell Martin 12, 47, 76, 99
C O Miller Co 16, 20, 24, 82, 115
WATERBURY Forestel Inc 76, 112, 115
Howland Hughes Co 20, 58, 86, 139
Musler Liebeskind 24, 46, 99

DELAWARE

WILMINGTON Crosby Hill* 24
Bird Speakman Inc 22, 37, 41, 45, 64, 71, 75, 83, 95
Kennard Pyle Co 12, 20, 47, 58, 99, 114, 127, 135
Braunsteins 6, 8, 20, 45, 64, 76, 104, 115, 120, 129, 139

DISTRICT OF COLUMBIA

Julius Garfinckel & Co 6, 8, 22, 37, 41, 45, 46, 53, 56, 58, 64, 70, 71, 72, 73, 83, 96, 102, 107, 123, 133
The Hecht Company* 20, 24, 35, 52, 58, 64, 82, 86, 114, 120, 127, 135, 139
Frank R Jelleff 30, 58, 64, 91, 111, 120
Lansburghs* 2, 12, 24, 47, 58, 64, 86, 114, 120, 139
Raleigh Haberdasher 24, 35, 64, 76, 86, 93, 95, 104, 114
Woodward & Lothrop* 24, 45, 52, 64, 86, 90, 93, 99, 103, 112, 114, 115, 120, 122, 129

FLORIDA

DAYTONA BEACH Yowell Drew Ivey Co* 12, 20, 24, 35, 45, 47, 58, 60, 64, 86, 111, 115, 118
FT LAUDERDALE Burdines* 24, 37, 58, 64, 70, 103, 114, 115
Minna Lee 41
JACKSONVILLE Cohen Bros* 20, 24, 37, 41, 58, 64, 70, 86, 111, 114
Furchgotts* 16, 20, 24, 30, 58, 60, 86, 95, 114, 115, 129, 137, 139
Levys 12, 20, 24, 41, 45, 47, 56, 58, 64, 118
MIAMI Burdines* 16, 24, 30, 37, 41, 46, 58, 60, 64, 76, 86, 103, 111, 114, 115, 129, 139
Hartleys 4, 12, 20, 45, 47, 57, 58, 64, 74, 82, 96, 114, 137
Richards Store 20, 35, 64, 86, 91, 114
MIAMI BEACH Anns Importers 12, 47
Minna Lee 37, 41, 115
Dickson Ives* 24, 58, 111, 115
ORLANDO Yowell Drew Ivey* 20, 24, 35, 41, 45, 58, 64, 86, 103, 137
ST PETERSBURG Maas Brothers* 20, 24, 30, 41, 58, 64, 74, 76, 82, 86, 93, 96, 114, 115, 120, 124
Wilson Chase* 24, 35, 99
Rutland Brothers 12, 45, 47, 60, 86
SARASOTA The Sport Shop 111, 115, 137
TAMPA O Falks Dept Store 20, 24, 35, 57, 60, 64, 86, 111, 127, 135
Maas Brothers* 20, 30, 41, 58, 64, 74, 76, 82, 86, 93, 96, 114, 115, 120, 124
WEST PALM BEACH Anthony 4, 45
Burdines* 24, 37, 58, 64, 114, 115

GEORGIA

ATLANTA J P Allen & Co 22, 45, 56, 58, 64, 70, 76, 93, 96, 124, 129, 151
Davisons* 2, 12, 16, 20, 35, 45, 46, 47, 58, 64, 71, 82, 86, 114, 120, 124, 139
Richs Inc 20, 30, 35, 41, 53, 58, 60, 64, 83, 86, 96, 103, 104, 107, 111, 115, 124
Franklin Simon 6, 8, 22, 45, 58, 64, 102, 114, 120
AUGUSTA Davisons 2, 35, 45, 46, 58, 64, 86, 111, 114, 115, 124
Cullums 45, 56, 58, 74, 103, 137
Frank Goldberg Co 12, 47, 58, 76
COLUMBUS Davison Paxon Co* 2, 45, 46, 58, 64, 82, 86, 114, 120, 124, 139
J A Kirven* 2, 20, 24, 35, 45, 58, 64, 86, 95, 98, 103, 115
Kirulfys 12, 45, 47, 58, 60, 76
MACON Burden Smith & Co 24, 35, 64, 70, 86, 99
Davison Paxon Co* 2, 12, 35, 41, 45, 46, 47, 58, 64, 82, 86, 114, 115, 120, 124, 139
SAVANNAH Leopold Adler* 24, 35, 45, 58, 60, 64, 115, 127, 135
Fines 12, 47, 58
Levys of Savannah 20, 45, 57, 58, 76, 83, 86, 114, 124

IDAHO

BOISE The Mode 20, 22, 41, 53, 58, 64, 99, 114
Falk Mercantile* 24, 57, 64, 86, 115

ILLINOIS

AURORA Sencenbaugh* 24, 41, 45, 46, 70, 74, 115, 117

BLOOMINGTON W H Roland Co 12, 20, 24, 46, 47, 58, 64, 99, 103, 115, 120
CHAMPAIGN W Lewis Co 20, 24, 115, 120, 137
CHICAGO Best & Company 45, 64
Blums Vogue 37, 41, 58, 75, 83, 96
Carson Pirie Scott & Co* 2, 28, 35, 37, 41, 46, 53, 58, 64, 71, 72, 73, 83, 95, 96, 97, 99, 114, 120, 124, 137, 139
Marshall Field & Co* 4, 20, 28, 30, 37, 41, 45, 46, 52, 53, 58, 61, 82, 83, 93, 96, 104, 111, 114, 117, 120, 122, 123, 133, 151
The Fair* 20, 24, 58, 64, 102, 114, 120
Mandel Bros* 20, 24, 58, 62, 64, 76, 91, 114, 118, 120, 127, 135, 139
Morris B Sachs 12, 47
Saks Fifth Avenue 6, 8, 30, 41, 45, 53, 58, 64, 75, 83, 107, 115, 129
Chas A Stevens & Co* 41, 45, 52, 58, 64, 90, 120, 151
Martha Weathered Shops 22, 30, 41, 53, 64, 83, 103
DANVILLE Block & Kuhl Co 58, 64, 96, 120, 124, 139
Meis Bros 12, 20, 35, 47, 60, 115, 127, 135
Parisian 41, 45, 104
DECATUR Block & Kuhl Co* 45, 58, 60, 64, 96, 120, 124, 139
Linn & Scruggs Co 12, 20, 45, 47, 95, 115
Semmels 90, 120
ELGIN Joseph Spiess* 12, 20, 35, 41, 46, 47, 86, 111, 114, 115, 118
Block & Kuhl Co 58, 60, 64, 96, 124
EVANSTON Bramson 6, 8, 12, 41, 45, 47, 53, 58, 76, 83, 95
Marshall Field & Co* 20, 37, 45, 46, 53, 58, 64, 82, 93, 96, 104, 111, 115, 117, 120, 129
Lords* 64, 86, 99
HIGHLAND PARK Peggy Gordon Shop 41, 95, 115
Bramsons 6, 8, 12, 30, 41, 45, 47, 53, 58, 83, 95, 120
Gilmore Bros* 41, 45, 46, 64, 90, 99, 115, 117, 129
PEORIA Kleins 12, 47
Block & Kuhl Co* 6, 8, 20, 45, 58, 60, 64, 82, 96, 103, 120, 124, 139
P A Bergner 20, 45, 46, 71, 76, 86, 90, 99, 102, 115, 117
ROCKFORD Block & Kuhl Co 20, 58, 60, 96, 120, 124, 139
D J Stewart Co* 12, 45, 46, 47, 76, 99, 115, 118
SPRINGFIELD Altmans Inc 12, 47, 122
The John Bressmer Co* 6, 8, 35, 41, 45, 58, 86, 107, 115, 120
Myers Bros 2, 45, 46, 58, 76, 86, 90, 139
WAUKEGAN Heins 12, 24, 37, 41, 46, 47, 57, 60, 62, 64, 76, 93, 114, 115, 118, 127, 135, 137
WILMETTE N A Hanna 30, 115
WINNETKA Elsie Thal Dress Shop 30, 41, 93, 115

INDIANA

ANDERSON The Towne Shoppe 45, 115
EVANSVILLE DeJongs 6, 8, 20, 30, 41, 45, 57, 58, 64, 74, 75, 83, 95, 99, 112, 115, 137
Kaisers 12, 47, 103
Feo Schear 24, 60, 64, 76, 86
Schultzs 90, 102, 104, 114, 117
FORT WAYNE Earl Groth & Co 115
Hutners Paris 64, 127, 135
Wolf & Dessauer* 20, 30, 35, 41, 46, 58, 64, 74, 99, 112, 114, 117
GARY H. Gordon & Sons* 20, 45, 46, 60, 64, 86, 99, 115
Hudsons 12, 30, 37, 47, 62, 104, 117
INDIANAPOLIS L S Ayres & Co* 4, 20, 41, 46, 53, 57, 58, 64, 72, 73, 86, 90, 93, 95, 99, 103, 114, 120
The Wm H Block Co* 6, 8, 12, 22, 30, 37, 41, 45, 46, 47, 52, 58, 62, 64, 71, 76, 86, 111, 112, 115, 122, 123, 129, 139
Lafayette Loebs 24, 137
H P Wasson & Co* 16, 35, 45, 58, 60, 74, 86, 91, 100, 101, 120
MUNCIE Ball Stores* 41, 45, 64, 86, 115, 118
SOUTH BEND Frances Shop 28, 41, 45, 58, 82, 95, 103, 104, 139
Ellsworths* 58, 64, 82, 86, 115
George Wyman & Co* 6, 8, 35, 41, 46, 64, 118, 124
TERRE HAUTE The LaSalle Shop 90
Meis Bros Co* 12, 35, 41, 45, 47, 57, 58, 60, 64
Root Dry Goods Co* 24, 58, 64, 86, 111, 115

IOWA

CEDAR RAPIDS The Killian Co* 45, 46, 58, 74, 93, 97, 115, 120, 129
DAVENPORT M L Parker Co* 20, 24, 35, 58, 60, 64, 82, 86, 99, 114, 115, 117, 118, 120
Petersen Harned Von Maur* 30, 45, 46, 64, 76, 102, 114, 124
DES MOINES Norman Cassiday 64, 72, 73, 76, 90, 95, 104, 127, 129, 135
Younker Bros Co* 6, 8, 20, 24, 30, 35, 37, 41, 45, 46, 52, 58, 62, 64, 74, 75, 86, 91, 93, 96, 99, 111, 115, 120
IOWA CITY Aldens Strub Wareham* 12, 24, 45, 47, 86, 137
Younker Bros Co 20, 24, 35, 37, 46, 58, 64, 86, 96, 115, 120
SIOUX CITY Younkers Davidson 2, 24, 46, 58, 64, 74, 76, 86, 96, 103, 111, 115, 120
Fishgall 12, 45, 47, 95
T S Martin Co* 4, 20, 35, 41, 58, 86, 99

KANSAS

KANSAS CITY The Leader 12, 45, 47, 60, 86, 115, 117, 124
TOPEKA Crosby Bros* 24, 41, 45, 46, 58, 74, 86, 90, 95, 99, 107, 111, 127, 135, 137
Harry Endlich 12, 47, 56
Pelletiers 20, 35, 60, 64, 86, 115
WICHITA Bucks Inc* 45, 57, 64, 95, 104, 127, 135, 137
Allen W Hinkle Co 20, 64
George Innes Co* 35, 41, 45, 46, 58, 60, 62, 82, 86, 90, 99, 115, 120, 139

KENTUCKY

LEXINGTON Loom and Needle 6, 8, 53, 58, 112, 115
Embry & Co 41, 45, 58, 64, 95, 107
Wolf Wile Co* 46, 58, 64, 71, 111, 129
LOUISVILLE Kaufman Straus* 2, 24, 60, 64, 74, 82, 86, 104, 114, 139
Byck Bros 6, 8, 20, 62, 64, 76, 90, 111, 112, 114, 117, 124
H P Selman & Co 35, 56, 58, 64, 129
The Stewart Dry Goods Co* 4, 30, 41, 45, 46, 58, 64, 86, 95, 114, 115, 122, 123, 137, 139
Youngers 12, 47

LOUISIANA

BATON ROUGE The Dalton Co* 24, 35, 60, 64, 82, 86, 99, 115, 129
Goudchauxs 12, 20, 47, 76, 86, 96, 102, 118, 124
Rosenfield Dry Goods Co 20, 45, 58, 64, 86, 95, 117, 123
NEW ORLEANS Godchauxs 6, 8, 30, 37, 45, 58, 64, 83, 86, 96, 103, 129
D H Holmes Co* 22, 24, 35, 41, 46 56, 58, 62, 76, 86, 93, 98, 102, 114, 137
Kreeger Store 22, 35, 41, 58, 64, 74, 83, 90, 112, 123
Maison Blanche Co* 20, 24, 45, 60, 64, 82, 86, 96, 104, 111, 114, 139
Mayer Israels 12, 47, 58, 99
Gus Mayer Co 4, 35, 45, 58, 64, 83, 95, 104, 115
SHREVEPORT The Fashion 37, 41, 45, 58, 64, 71, 95, 115
Goldrings 6, 8, 30, 45, 64, 83, 103, 104, 111, 123, 129
Hearne Dry Goods Co* 12, 35, 45, 47, 86
Rubenstein Bros* 20, 64, 86, 139

MAINE

PORTLAND Grant Knowles 2, 20, 45, 60, 114, 133
J E Palmer Co 46, 58, 64, 114
Porteous Mitchell & Braun Co* 20, 24, 64, 86, 90, 114, 115

MARYLAND

BALTIMORE Hochschild Kohn & Co* 20, 35, 46, 58, 62, 64, 76, 86, 114, 123
Hutzler Bros Co* 2, 6, 8, 12, 22, 30, 41, 47, 53, 58, 64, 71, 75, 83, 86, 95, 96, 97, 99, 111, 112, 114, 115, 120, 139
The May Co* 24, 58, 64, 86, 114
O'Neill Co* 45, 64, 86, 120
Schleisner Co 2, 41, 45, 53, 58, 64, 103, 104, 129
Stewart Co* 4, 37, 45, 58, 64, 91, 114, 120
HAGERSTOWN Leiter Bros* 20, 35, 60, 99, 111, 114, 115

MASSACHUSETTS

BOSTON Bonwit Teller 4, 41, 53, 58, 64, 83, 100, 101
Chandlers 20, 58, 64, 104, 133
Wm Filenes Sons Co 4, 6, 8, 20, 24, 30, 41, 45, 46, 53, 58, 64, 75, 83, 86, 99, 104, 114, 120, 122, 133, 137
C Crawford Hollidge 12, 37, 41, 46, 47, 58, 64, 95, 103
Jays Inc 58, 71, 72, 73, 83, 112
Jordan Marsh Co* 20, 22, 35, 56, 58, 64, 76, 86, 91, 97, 100, 101, 102, 104, 114, 115, 120, 133, 139
E T Slattery Co 41, 45, 58, 64, 111, 120
R H Stearns Co* 45, 58, 64, 120, 123, 129, 133
R H White Co* 58, 60, 64, 96, 111, 114, 120
FALL RIVER Cherry Webb 58, 64, 74, 99, 114, 115
R A McWhirr Co* 97, 114
HOLYOKE A Steiger & Co 20, 114, 115 133
LOWELL The Bon Marche* 24, 58, 64, 97, 115, 120
Cherry Webb 12, 47, 58, 99
LYNN Burrows Sanborn 24, 115
Goddard Bros* 20, 58
T W Rogers 12, 20, 47, 133
NEW BEDFORD New Bedford Dry Goods* 20, 86, 115
NORTH ADAMS Esther Ryan 6, 8, 83, 103, 112, 115
NORTHAMPTON McCallums* 24, 99, 114, 115
PITTSFIELD England Brothers Inc* 20, 24, 45, 58, 60, 64, 111, 115
SPRINGFIELD Forbes Wallace* 6, 8, 20, 45, 46, 58, 64, 99, 103, 115, 120, 122, 137
Albert Steiger Co* 45, 60, 82, 96, 114, 133
WORCESTER Denholm McKay Co 20, 58, 111, 114, 115, 120
Wm Filenes Sons Co 58, 64, 86
Richard Healy Co 6, 8, 12, 45, 46, 47, 64, 96, 133
John C MacInnes Co* 20, 99, 104, 114, 139
Ullans 28, 41, 53, 58, 64, 95

MICHIGAN

ANN ARBOR Goodyears* 6, 8, 45, 60, 64, 90, 95, 115, 129
BATTLE CREEK Jacobsons 46, 58, 64, 76, 111
L W Robinson Co* 20, 24, 35, 86, 99, 115
DETROIT Crowley Milner Co* 20, 24, 35, 58, 64, 74, 91, 114, 120, 124, 139
D J Healy Shops 2, 45, 58, 64, 96, 102, 120
Himelhoch Brothers & Co 2, 4, 41, 45, 58, 64, 83, 123
The J L Hudson Co* 37, 52, 60, 64, 82, 83, 90, 93, 97, 112
The Ernst Kern Co* 2, 12, 20, 47, 58, 64, 114
Saks Fifth Avenue 6, 8, 30, 41, 45, 53, 58, 64, 75, 83, 107, 115, 122, 129
B Siegel Co 35, 45, 58, 64, 76, 82, 83, 95, 104, 115, 117, 139
FLINT Herbert N Bush* 45, 58, 99
Duckwitz Shop 82, 90, 124, 137
Ferris Bros 12, 47
GRAND RAPIDS Herpolsheimer Co* 20, 22, 24, 58, 86, 93, 111, 122
Paul Steketee & Sons* 35, 45, 46, 58, 64, 90, 114
The Strauss Shop 37, 41, 53, 95, 107, 129
The Wurzburg Co* 6, 8, 20, 30, 58, 64, 75, 83, 99, 103, 104, 114, 115, 117, 139
GROSSE POINTE Jacobsons Stores 46, 58, 64, 76, 115
JACKSON The Elaine Shop 2, 41, 45, 53, 60, 82, 95, 104, 115, 137
L H Field Co 20, 24, 46, 86
KALAMAZOO Gilmore Bros* 2, 20, 24, 35, 46, 58, 64, 86, 90, 114, 115, 124
Sallys Clothes Closet 112
LANSING The F N Arbaugh Co 20, 58, 99
Ferris Bros 12, 47
J W Knapp Co* 24, 35, 46, 58, 64, 86
Style Shop 41, 45, 64, 69, 76, 115, 117, 122, 129
MUSKEGON Hardy Herpolsheimer* 20, 24, 46, 58, 86, 111, 115
PONTIAC Arthurs 35, 45, 115, 117, 124
Waites* 20, 24, 58, 60, 86, 97
SAGINAW Wm C Weichmann Co* 45, 57, 58, 60, 115

MINNESOTA

DULUTH Bruen Dennis Co 12, 47
Duluth Glass Block Store* 20, 58, 64, 76, 111, 114, 115
Orecks 20, 46, 62, 64, 82, 95, 104, 120
E F Wahl* 45, 58, 64
MINNEAPOLIS The Dayton Co* 2, 4, 12, 16, 22, 41, 45, 46, 47, 53, 56, 58, 64, 82, 83, 86, 90, 93, 97, 99, 104, 115, 120
L S Donaldson Co* 20, 35, 52, 64, 70, 76, 86, 91, 96, 102, 118, 120
Harold* 30, 37, 41, 64, 71, 72, 73, 95, 96, 107, 112, 114, 129, 137
Powers D G Co* 24, 52, 58, 62, 64, 82, 114, 120, 139
Rothschild Young Quinlan 41, 45, 64, 75, 83, 103, 111, 114, 120
ROCHESTER E A Knowlton* 115
E L Lyman Co 12, 45, 47, 76
C F Massey Co 24, 58, 120
ST CLOUD Herbergers 24, 99
ST PAUL Emporium* 20, 24, 58, 60, 64, 70, 74, 86, 120
Field Schlick 45, 46, 58, 64, 90, 95, 96, 114, 115, 120, 123
Golden Rule* 20, 24, 35, 58, 64, 86, 97, 99, 114, 120
Frank Murphy 6, 8, 41, 56, 58, 71, 103, 112
Schunemans* 12, 20, 45, 47, 58, 62, 64, 86, 111, 114, 139

MISSISSIPPI

JACKSON The Emporium 12, 20, 24, 35, 41, 47, 64, 74, 76, 86, 114
R E Kennington Co* 6, 8, 45, 58, 64, 82, 86, 90, 95, 102, 111, 115, 117

MISSOURI

CLAYTON Famous Barr Co* 2, 6, 8, 20, 24, 41, 45, 53, 58, 64, 76, 82, 99, 104, 114, 115, 123, 133
COLUMBIA Parks Dry Goods Co* 2, 99, 115, 118
KANSAS CITY Berksons 2, 114, 124
Chasnoffs 8, 28, 58, 64, 83, 96, 111, 113, 117, 120, 127, 129, 135
Emery Bird Thayer* 12, 46, 47, 58, 64, 76, 99, 102, 114, 120, 137
Harzfelds 4, 6, 22, 41, 45, 53, 58, 64, 83, 95, 96, 120
Klines 58, 64, 97, 114
Pecks of Kansas City 35, 58, 64, 86
Macys of Kansas City* 20, 28, 45, 58, 60, 64, 111, 114, 120, 124
Mindlins 58, 64, 90, 103, 104
Woolf Bros 30, 45, 58, 86
SPRINGFIELD Heers* 33, 58, 64, 86, 120
Levy Wolf* 20, 45, 46, 58, 64, 99, 115
Savage Juliette Shop 12, 47
ST JOSEPH Hirsch Bros 16, 45
Townsend & Wall Co* 24, 45, 46, 58, 95, 99, 113, 120
ST LOUIS Famous Barr Co* 2, 4, 6, 8, 20, 24, 41, 45, 53, 58, 64, 71, 76, 82, 90, 91, 96, 99, 104, 114, 120, 123, 133


PAGE 70


PAGE 71

Celanese
PAGES 72 & 73


PAGE 74


PAGE 75



PAGE 76


PAGE 82


PAGE 83



PAGE 86


PAGE 90


PAGE 91


PAGE 93


PAGE 95


PAGE 96



PAGE 97



PAGE 98



PAGE 99


PAGES 100 & 101



PAGE 102


PAGE 103

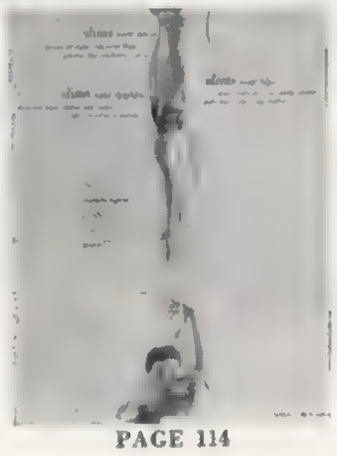

PAGE 104


PAGE 107



PAGE 111


PAGE 112


PAGE 114


PAGE 115

MORE BUYING GUIDE



PAGE 116


PAGE 117



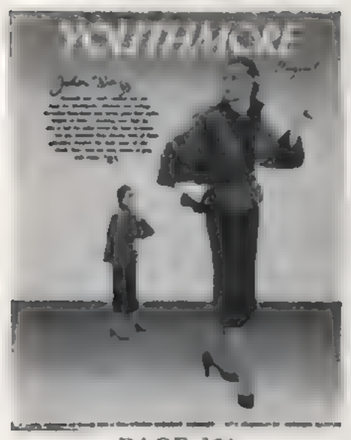
PAGE 118



PAGE 120


PAGE 122

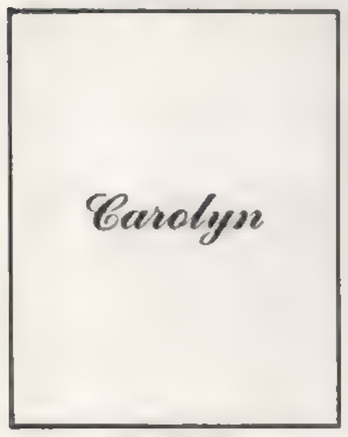

PAGE 123



PAGE 124



PAGE 126



PAGE 127


PAGE 129


PAGE 133



PAGE 135



PAGE 137


PAGE 139

VOGUE'S BUYING GUIDE

(Continued from preceding page)

Lockharts 28, 30, 37, 41, 45, 83, 103, 107, 114
Montaldos Town House 20, 45, 64, 72, 73, 75, 83, 107, 112, 129
Scruggs Vandervoort Barney* 12, 22, 24, 30, 35, 41, 46, 47, 58, 64, 86, 96, 114, 120
Stix Baer & Fuller Co* 16, 24, 28, 37, 41, 46, 53, 57, 58, 64, 82, 86, 95, 97, 98, 111, 114, 115, 118, 120, 122, 124, 137, 139

MONTANA

BILLINGS D J Cole Co* 12, 24, 47, 115, 124

NEBRASKA

LINCOLN Gold & Co* 16, 35, 46, 64, 74, 86, 99, 114, 115, 120
Hovland Swanson Co 2, 20, 41, 58, 64, 76, 95, 111, 137
Magees 2, 12, 47, 57, 86, 102, 124
Miller Paine* 6, 8, 20, 24, 37, 45, 58, 60, 62, 86, 97, 103, 117
OMAHA The Aquila 20, 35, 45, 53, 56, 58, 64, 93, 117, 120, 137
J L Brandeis & Sons* 16, 20, 24, 57, 58, 64, 86, 90, 91, 99, 103, 111, 114, 115, 139
Carmans 45, 74
Goldstein Chapmans 4, 6, 58
Thomas Kilpatrick & Co* 8, 20, 30, 35, 46, 58, 64, 83, 87, 114, 120
Herzbergs 2, 12, 20, 41, 47, 86

NEVADA

RENO Gray Reid Wright* 24, 46, 58, 86, 115, 118, 120
Jos Magnin 2, 6, 8, 41, 45, 53, 58, 64, 120

NEW HAMPSHIRE

MANCHESTER James W Hill Co* 45, 58, 99, 115
Leavitt Stores 20, 76, 104

NEW JERSEY

ATLANTIC CITY M E Blatt Co* 20, 46, 57, 58, 64, 86, 96, 99, 114, 115, 120
EAST ORANGE Doops 30, 45, 64, 83, 95, 115, 129
R H Muir* 24, 46, 64, 86
ELIZABETH R J Goerke Co 2, 12, 20, 45, 47, 58, 64, 115, 120, 127, 135
Levy Bros* 6, 8, 20, 24, 41, 46, 58, 64, 82, 86, 93, 96, 99, 102, 114, 120
ENGLEWOOD The Brooke Shop 115, 129
MORRISTOWN Bamberger 58, 64, 115, 120
NEWARK L Bamberger & Co* 12, 20, 30, 41, 47, 53, 58, 60, 64, 86, 114, 115, 120, 123, 139
Hahne & Company* 20, 22, 35, 45, 46, 58, 64, 72, 73, 86, 91, 93, 96, 99, 107, 111, 112, 114, 120, 122, 139
Kresge Newark* 6, 8, 20, 24, 58, 64, 74, 86, 114, 139
PASSAIC J Abbott & Son 64, 86, 115
Wechslers 35, 45, 46, 64, 111
PATERSON Meyer Brothers* 20, 24, 45, 46, 57, 58, 64, 76, 86, 98, 99, 104, 114, 115, 120,
Quackenbush Co 35, 86, 120
PLAINFIELD Tepper Brothers* 6, 8, 20, 46, 58, 60, 64, 76, 86, 95, 99, 114, 115
SUMMIT Fashion Center 12, 47
Lillian O'Grady 6, 8, 45, 58, 71, 115
TRENTON S P Dunham 20, 35, 46, 57, 86, 114, 115, 120, 139
Nevius Voorhees Co* 12, 45, 47, 57, 58, 90, 114, 120, 133
Swern & Co* 20, 24, 45, 58, 60, 64, 114

NEW MEXICO

ALBUQUERQUE Hinkels* 24, 35, 41, 58, 64, 115
Kistler Collister 12, 20, 47, 86, 124

NEW YORK

ALBANY Fiahs 4, 8, 45, 46, 53, 58, 60, 64, 95
Honigsbaums 6, 64, 95, 103, 120
John G Myers Co 57, 86, 99, 123
W E Walsh & Sons 96
W M Whitney & Co* 20, 58, 64, 76, 91, 97, 111, 114, 115, 122, 139
BINGHAMTON Fowler Dick & Walker 35, 60, 114, 137
Hills McLean & Haskins* 12, 20, 24, 45, 47, 58, 95, 104, 114, 115, 139
Sisson Bros Welden Co 20, 64, 86, 96, 99, 103, 112, 120, 129
BROOKLYN Abraham Straus* 2, 20, 41, 46, 52, 58, 64, 91, 99, 114, 115, 120, 139
Frederick Loeser* 20, 58, 64, 96, 114, 122
Martins 45, 58, 64, 74, 76, 86, 102, 104, 114, 129
BUFFALO J N Adam & Co* 2, 20, 58, 64, 76, 86, 91, 99, 102, 114, 115, 120, 139
Adam Meldrum & Anderson* 16, 20, 45, 58, 64, 86, 114, 124
L L Berger 30, 41, 45, 46, 58, 64, 71, 83, 95, 111, 112, 114, 120, 133, 139
The Buffalo Jenny Co 107, 127, 135
Flint & Kent* 45, 58, 60, 64, 90, 120
The Wm Hengerer Co* 4, 24, 35, 46, 58, 64, 82, 103, 114, 129
Oppenheim Collins 12, 47, 64, 120
ELMIRA The Gorton Coy 46, 56, 58, 62, 96, 111
S F Iszard Co 35, 45, 82, 86, 114, 115, 120, 123, 139
Sheehan Dean & Co* 24, 86, 118
GLOVERSVILLE W S Argersinger 45
ITHACA Rothschild Bros* 12, 20, 24, 45, 47, 58, 86, 90, 99, 114, 115
NEW ROCHELLE Roselle 12, 47, 95, 103, 115, 129
NEW YORK B Altman & Co* 12, 41, 45, 47, 53, 58, 64, 74, 93, 96, 114, 120
Arnold Constable & Co 20, 58, 64, 70, 96, 114, 124, 127, 135, 139
Bergdorf Goodman Co 22, 30, 41, 53, 64, 96, 103, 120
Henri Bendel Inc 41, 45, 53, 58, 64
Best & Company 8, 45, 58, 64, 90, 133


PAGE 151

Bloomingdales* 20, 45, 52, 53, 58, 64, 86, 96, 99, 103, 114, 120, 124, 133, 139
Bonwit Teller 4, 41, 53, 58, 64, 83, 100, 101, 151
Hattie Carnegie 41, 151
A DePinna Co 30, 41, 53, 58, 64, 72, 73, 83, 96, 107
Gimbel Bros* 20, 24, 58, 64, 69, 86, 96, 114
Gunther Jaeckel 41, 120, 151
Jay Thorpe 41, 45, 53, 58, 64, 75, 96, 120
Lane Bryant 24, 58, 64, 120
Lord & Taylor* 20, 24, 28, 37, 41, 45, 46, 53, 56, 57, 58, 64, 71, 82, 83, 91, 95, 104, 111, 112, 114, 120, 123
Macys* 58, 60, 120, 123
James McCreery* 20, 24, 35, 45, 58, 64, 96, 99, 114, 120, 139
James McCutcheon 24, 58, 64
H Milgrim & Bros 41, 53, 58, 64, 107, 117
Oppenheim Collins 20, 58, 64, 91, 114, 120, 139
Russeks Fifth Avenue 62, 76, 83
Saks Fifth Avenue 6, 30, 41, 45, 53, 58, 64, 75, 83, 107, 114, 115, 122, 129
Saks 34th St 2, 20, 58, 64, 76, 114, 120
Franklin Simon 20, 45, 58, 64, 91, 114, 120, 137
Stern Bros* 20, 24, 58, 64, 91, 139
The Tailored Woman 58, 64, 107, 120
John Wanamaker* 16, 20, 45, 58, 64, 76, 96, 104, 120, 139
NIAGARA FALLS J N Adam* 46, 58, 64, 86, 99, 102, 120
Jenss Bros 12, 47, 64, 86
Wellesley Shop 41, 45, 115, 129
POUGHKEEPSIE Luckey Platt & Co* 24, 45, 46, 95, 96, 99, 115
Poughkeepsie Up to Date 12, 47
ROCHESTER B Forman Co 4, 28, 30, 35, 58, 64, 71, 95, 103, 122, 137
McCurdy Co* 46, 53, 56, 57, 58, 60, 64, 74, 91, 96, 111, 112, 114, 115, 129
Sibley Lindsay & Curr Co* 6, 8, 12, 24, 37, 41, 45, 47, 52, 58, 64, 86, 90, 96, 99, 120, 123, 139
SCHENECTADY H S Barney Co* 20, 24, 35, 45, 90, 99, 114, 115, 116
The Wallace Co 58, 64, 86, 114, 120, 122, 139
The Imperial 6, 8, 41, 112
SYRACUSE The Addis Co 12, 16, 30, 45, 46, 47, 58, 64, 83, 103, 111
C E Chappell & Sons 16, 20, 76, 86, 96, 114, 116, 122, 133, 137, 139
Dey Bros & Co* 24, 35, 58, 86, 99, 120
E W Edwards* 20, 82, 86, 114
Flah & Co 4, 6, 8, 37, 41, 45, 46, 53, 60, 64, 95, 115, 120
TROY Frears* 20, 64, 114
W P Herbert 41, 90, 95, 99, 115, 120
UTICA Doyle Knower Co 12, 45, 46, 47, 58, 95, 115, 122, 139
J B Wells & Son Co* 16, 35, 57, 58, 64, 76, 86, 99, 120

NORTH CAROLINA

ASHEVILLE Bon Marche* 2, 12, 20, 24, 47, 58, 86, 120
Iveys* 35, 58, 60, 62, 64, 86, 90, 102, 103, 115
CHARLOTTE Belk Bros* 45, 57, 76, 86, 98, 102, 137
J B Ivey & Co* 4, 16, 35, 41, 45, 46, 53, 57, 58, 60, 62, 64, 86, 90, 124
Montaldos 22, 37, 45, 64, 75, 83, 95, 107, 115, 129
Purcells 12, 47, 82
DURHAM R L Baldwin Co 95, 111, 112, 114
Ellis Stone & Co* 12, 20, 35, 45, 47, 86, 115, 124
GREENSBORO Ellis Stone & Co* 20, 45, 64, 83, 86, 98, 114, 115, 124
Meyers Dept Store* 20, 35, 86, 90, 120
Montaldos 22, 37, 45, 64, 75, 83, 95, 107, 115, 129
HIGH POINT Tobias Inc 12, 20, 47, 74, 115, 124, 137
RALEIGH Boylan Pearce* 57, 64, 115
Ellisbergs 6, 8, 12, 47, 104, 129
Ivey Taylor Co 4, 35, 41, 45, 58, 124, 139
WINSTON-SALEM Anchor Co 20, 74
Arcade Fashion Shop 12, 47
Ideal Dry Goods Co* 35, 45, 90
Montaldos 22, 45, 64, 75, 83, 95, 107, 112, 115, 129
Sosniks Thalheimers 37, 41, 45, 53, 58, 64, 107

NORTH DAKOTA

FARGO O J De Lendrecie Co* 2, 46, 64, 86, 102, 114
Rose Shop 95, 107, 115
GRAND FORKS R B Griffith* 2, 6, 8, 20, 60, 74, 76, 82, 99, 114, 115, 137

OHIO

AKRON The M O'Neil Co* 2, 6, 8, 20, 24, 30, 46, 58, 60, 64, 82, 86, 91, 99, 104, 114
The A Polsky Co* 20, 41, 45, 58, 64, 86, 90, 115, 118, 120, 123, 133, 139
CANTON The Halle Bros Co* 2, 45, 58, 64, 83, 90, 95, 96, 102, 114, 115
Kobackers 12, 47
The Stern & Mann Co 6, 8, 24, 30, 35, 41, 46, 58, 64, 103, 118, 139
CINCINNATI The Gidding Co 30, 41, 76, 83, 114, 124
Jenny 22, 37, 53, 58, 64, 71, 75, 95
Mabley Carew 16, 20, 58, 64, 90, 93, 96, 102, 112, 115, 117, 120, 129, 139
H & S Pogue Co* 4, 6, 8, 12, 35, 41, 45, 47, 58, 60, 62, 64, 82, 114, 120
The John Shillito Co* 2, 20, 46, 52, 58, 64, 82, 91, 99, 103, 104, 111, 114, 120, 122, 124, 137
CLEVELAND The Halle Bros Co* 6, 8, 30, 41, 45, 46, 53, 58, 60, 64, 75, 83, 90, 93, 95, 96, 114, 115, 120, 123, 139, 151
The Higbee Co* 20, 58, 64, 86, 97, 104, 114, 120, 124, 137, 139
Lindner Davis* 35, 58, 62, 64, 83, 103, 111, 112
The May Co* 2, 4, 20, 58, 64, 82, 86, 91, 96, 114, 120, 122
Wm Taylor & Son* 2, 12, 47, 58, 64, 76, 90, 114, 139
COLUMBUS Fashion Co 2, 16, 58, 60, 64, 74, 124, 127, 135
F & R Lazarus* 2, 20, 24, 30, 46, 53, 58, 64, 82, 86, 95, 96, 99, 103, 104, 111, 114, 115, 120, 139
Madisons 2, 16, 45, 58, 64, 82, 96, 117
Montaldos 22, 37, 45, 64, 75, 83, 107, 112, 115, 129
Morehouse Martens* 20, 24, 60, 86, 120
Roberts Cloak House 12, 47, 76
DAYTON The Elder & Johnston Co* 12, 24, 47, 58, 64, 82, 86, 91, 98, 99, 111, 114, 139
Billy Lewis 6, 8, 71, 129
The Rike Kumler Co* 16, 20, 30, 41, 46, 56, 58, 64, 86, 90, 93, 95, 97, 103, 104, 114, 115, 120, 123, 137
LAKEWOOD Bailey Dept Stores* 82, 86, 114, 115
LIMA B T Gregg* 35, 41, 45, 46, 64, 86, 99, 115, 127, 135

MANSFIELD H L Reed* 86, 99, 114, 115, 129
Gus Holstine Dry Goods 90
SPRINGFIELD Phillips 12, 47
Edward Wren Store* 20, 28, 46, 58, 64, 74, 86, 90, 99, 115, 120, 124, 127, 135, 137, 139
STEUBENVILLE Hal Lewis Inc 6, 8, 41, 62, 112, 115, 129
TOLEDO The Lamson Bros Co* 12, 24, 45, 47, 58, 62, 64, 82, 86, 90, 96, 99, 137, 139
The LaSalle Koch Co* 2, 6, 8, 35, 41, 46, 58, 64, 71, 82, 86, 90, 95, 111, 114, 115, 120, 122
The Lion* 58, 137
YOUNGSTOWN Abrahams Bros 12, 47, 90
The G M McKelvey Co* 16, 24, 35, 45, 58, 82, 114, 115, 118
Strouss Hirshberg Co* 20, 41, 46, 58, 60, 64, 82, 86, 96, 120, 133, 139

OKLAHOMA

OKLAHOMA CITY John A Brown Co* 12, 20, 37, 47, 58, 64, 86, 95, 96, 98, 124, 127, 135
Halliburtons* 20, 45, 58, 64, 86, 93, 99, 104, 111, 115, 124, 139
Kerrs Inc* 6, 8, 24, 35, 45, 46, 53, 58, 60, 64, 71, 91, 97, 139
TULSA Brown Dunkin Co* 20, 46, 58, 64, 76, 86, 96, 124, 127, 135, 139
Seidenbachs 6, 8, 22, 30, 37, 41, 45, 56, 58, 64, 75, 83, 95, 107, 111, 115, 129
Vandevers* 4, 12, 20, 24, 35, 47, 58, 64, 86, 93

OREGON

EUGENE Millers* 2, 12, 35, 47, 86, 114, 124, 137
Russells 58, 64, 95, 115
PORTLAND Charles F Berg 20, 46, 58, 64, 95, 104, 129, 137
Lipman Wolfe & Co* 12, 16, 45, 47, 58, 64, 86, 120
Meier & Frank Co* 6, 20, 22, 24, 35, 58, 64, 72, 73, 76, 86, 90, 91, 96, 97, 99, 111, 112, 114, 115
Olds Wortman & King* 2, 16, 20, 58, 62, 64, 86, 139
Nicholas Ungar 4, 8, 37, 41, 45, 58, 64, 83, 96, 98, 103, 117, 120
Youngs Gown Shop 30, 75, 83, 107
SALEM Millers* 20, 86, 115, 124

PENNSYLVANIA

ALLENTOWN Hess Brothers* 2, 20, 37, 45, 46, 58, 60, 64, 86, 99, 114, 115, 120, 139
H Leh 12, 16, 20, 47, 64, 90, 114, 127, 135
BETHLEHEM Bush & Bull* 24, 114, 115
EASTON Laubachs* 20, 24, 57, 99, 111, 115, 120
ERIE Erie Dry Goods Co 2, 20, 64, 70, 86, 90, 120
The Halle Bros Co 30, 45, 46, 58, 60, 64, 90, 115, 139
Trask Prescott & Richardson* 12, 20, 21, 47, 58, 64, 139
HARRISBURG Bowmans Dept Store* 24, 28, 35, 45, 76, 102, 111, 115, 120, 129, 137, 139
Pomeroys* 60, 64, 86, 114, 120, 123
Mary Sachs 30, 35, 53, 64, 83, 90, 95
The Wm B Schleisner Store 64, 104
JOHNSTOWN Glosser Bros 93, 139
LANCASTER M T Garvin & Co 12, 47, 114, 120
Hager & Bros* 20, 45
Mary Sachs 30, 41, 53, 64, 83, 90, 95, 103, 112, 115
Watt & Shand 24, 35, 58, 64, 76, 99, 104, 120, 139
McKEESPORT Coxs 58
NEW CASTLE Strouss Hirshberg Co 45, 58, 60, 64, 115, 120, 139
PHILADELPHIA Best & Company 45, 58
The Blum Store 4, 22, 41, 45, 58, 64, 83, 100, 101, 120, 139, 151
Bonwit Teller & Co 28, 30, 37, 41, 45, 53, 58, 64, 82, 111, 114, 115, 120, 139
Dewees 35, 41, 45, 64, 96, 99, 114, 137
Nan Duskin 6, 30, 75, 83, 151
Gimbel Brothers* 8, 16, 20, 24, 37, 58, 64, 75, 96, 112, 114, 117, 120
Oppenheim Collins 12, 47, 58, 64
Strawbridge & Clothier* 20, 22, 58, 64, 86, 90, 91, 97, 99, 103, 104, 111, 114, 120, 122, 123, 129
John Wanamaker Phila* 16, 41, 45, 46, 56, 58, 64, 71, 76, 83, 93, 95, 96, 118, 139, 151
PITTSBURGH Boggs & Buhl* 24
Frank & Seder 12, 45, 47, 114, 117
Gimbel Bros* 20, 28, 58, 64, 75, 86, 91, 96, 103, 114, 120, 129, 139
Joseph Horne Co* 2, 20, 22, 41, 60, 64, 82, 90, 95, 97, 104, 120, 122, 133
Kaufmanns* 4, 6, 8, 20, 24, 30, 35, 46, 52, 53, 58, 64, 83, 86, 99, 111, 112, 114, 115, 120, 133, 139
POTTSVILLE Casters 53, 90, 115
READING The Jeannette Shop 12, 41, 46, 47, 53, 64, 95, 107, 115
Pomeroys* 16, 20, 60, 64, 76, 99, 114, 120, 139
C K Whitner Co* 45, 58, 107
SCRANTON Cleland Simpson Co* 24, 46, 58, 64, 99, 111, 114, 115, 120, 139
WASHINGTON Hal Lewis Inc 6, 8, 41, 62, 83, 95, 115, 129
WILKES-BARRE Fowler Dick & Walker* 16, 58, 90, 99, 111, 114, 120, 127, 135, 139
Isaac Long 12, 35, 45, 47, 58, 64, 95, 115, 139
Pomeroys* 24, 60, 114
YORK Charles H Bear & Co* 20, 24, 57, 60, 64, 111, 114, 115
S Grumbacher & Son 45, 58, 64, 114
Jacks 16, 45, 46, 95, 99, 137

RHODE ISLAND

NEWPORT The William Leys D G Co 12, 47, 115
PROVIDENCE Callender McAusland & Troup 24, 86
Cherry Webb Co 12, 20, 35, 47, 58, 62, 74, 99, 133
Gladdings 6, 8, 41, 46, 58, 60, 86, 95, 96, 115
Shepard Company* 24, 45, 58, 86, 91, 103, 104, 111, 122, 139

SOUTH CAROLINA

CHARLESTON Daisy Bogin Shop 2, 45, 46, 58, 95, 115
Davisons Fashion Shop 12, 47
Kerrisons* 20, 35, 64, 90, 98, 111, 129
COLUMBIA Belk Dept Store* 45, 64, 86, 123, 137
Davison Paxon Co 45, 58, 64, 86, 111, 115, 120, 124
Haltiwangers 2, 12, 20, 35, 47, 57, 64, 90, 99
Lisbeth Wolfe 6, 8, 30, 37, 58, 62, 95, 104
GREENVILLE Belk Simpson 114, 124
Ivey Keith Co 20, 35, 57, 58, 60, 86
Meyers Arnold Co* 12, 20, 45, 47, 64, 74, 76, 95, 115, 124
Patton Tilman & Bruce 102, 111
SPARTANBURG Aug W Smith* 12, 20, 35, 41, 45, 47, 57, 58, 64, 86, 98, 111, 115, 124, 127, 135, 137

SOUTH DAKOTA

SIOUX FALLS Fantle Bros* 2, 20, 24, 35 58, 64, 70, 86, 99, 102, 115, 117, 120
Shriver Johnson 12, 41, 45, 47

TENNESSEE

CHATTANOOGA Lovemans* 12, 16, 20, 22, 37, 45, 46, 47, 60, 64, 76, 86, 103, 137
Miller Bros Co* 6, 8, 20, 35, 45, 58, 64, 76, 83, 86, 102, 111, 112, 115, 123
Picketts 30, 56, 95, 99, 117, 129
Schumackers 90, 104
KNOXVILLE Millers* 12, 35, 41, 45, 47, 58, 64, 76, 83, 86, 90, 102, 111, 114, 137
S H George & Sons* 20, 24, 57, 86, 98, 114, 115, 118, 123, 124, 127, 135, 139
MEMPHIS The John Gerber Co* 20, 24, 64, 76, 86, 99, 115
J Goldsmith & Sons Co* 20, 24, 35, 45, 46, 58, 64, 86, 93, 102, 103, 111, 114, 123, 139
Phil A Haile 30, 58, 86, 95
Levys 4, 6, 8, 12, 45, 47, 58, 64, 69, 86, 90, 96, 118, 129, 137
B Lowenstein & Bros* 2, 20, 41, 58, 60, 64, 82, 86, 91, 112, 120, 139
NASHVILLE Castner Knott* 24, 58, 64, 86, 137
The Cain Sloan Co* 35, 52, 60, 64, 86, 97, 98, 111, 114, 118, 139
Graces 30, 37, 41, 58, 69, 71, 95, 107, 123, 129
The Harvey Co* 20, 58, 64, 82, 86, 115
Loveman Berger & Teitlebaum* 20, 24, 28, 45, 46, 64, 103, 123, 139
Rich Schwartz & Joseph 6, 8, 12, 45, 47, 62, 64, 90, 98

TEXAS

ABILENE Ernest Grissoms* 41, 46, 60, 95, 115
AMARILLO White & Kirk* 6, 8, 12, 20, 24, 30, 35, 41, 45, 47, 58, 64, 95, 96, 97, 99, 102, 103, 115, 118
AUSTIN T H Williams & Co* 12, 20, 47, 58, 64, 93, 137
BEAUMONT The Fashion 20, 35, 45, 46, 58, 83, 115, 120
White House Dry Goods Co* 20, 41, 45, 58, 64, 86, 139
CORPUS CHRISTI Buttrey Stores Inc 12, 47
Lichtensteins* 6, 8, 20, 24, 30, 35, 41, 45, 58, 64, 82, 115, 117
Perkins Bros* 64, 95, 126
DALLAS A Harris & Co* 20, 56, 58, 64, 86, 96, 97, 99, 111, 127, 135
Neiman Marcus Co 4, 6, 8, 20, 22, 30, 37, 41, 45, 46, 53, 58, 64, 75, 83, 95, 103, 112, 115, 120
Sanger Bros* 24, 64, 86, 91, 93, 114, 122, 123, 126, 139
Titche Goettinger Co* 12, 20, 35, 47, 58, 64, 72, 73, 82, 86, 93, 102, 137, 139
DENTON H M Russell* 45, 46, 58, 60, 115, 137
EL PASO Popular Dry Goods Co* 12, 24, 30, 35, 41, 47, 58, 62, 64, 82, 86, 90, 95, 96, 99, 103, 115, 117, 124, 127, 135, 137, 139
The White House 2, 20, 45, 58, 86, 129
FORT WORTH R E Cox Co 24, 56, 58, 64, 74, 93, 98, 118
The Fair* 2, 22, 30, 37, 41, 46, 58, 64, 83, 95, 96, 104, 123, 137
Meachams 35, 45, 58, 64, 75, 76, 102, 103, 111, 112, 115, 129
Monnig Dry Goods Co* 12, 20, 47, 58, 64, 86, 99, 139
W C Stripling Co* 6, 8, 41, 45, 64, 86, 114, 126, 139
Washer Bros 28, 45, 58, 64, 86, 96
GALVESTON Robert Cohen* 12, 24, 47, 60
Eibands 20, 70, 86
E S Levy & Co 46, 58, 64, 82, 86, 115, 126
Nathans 41, 45, 64, 124
HOUSTON Everitt Buelow Co 41, 45, 58, 112
The Fashion 45, 58, 64
Foleys* 2, 20, 24, 58, 64, 70, 82, 86, 91, 99, 111, 114, 115, 118, 124, 137, 139
Levy Bros* 6, 8, 58, 64, 76, 86, 90, 93, 117
Rupleys 12, 46, 47, 126, 139
Sakowitz Bros 30, 35, 45, 58, 60, 64, 75, 86, 95, 96, 97, 98, 103, 111, 123, 139
LUBBOCK Hemphill Wells Co* 20, 24, 37, 41, 45, 58, 64, 90, 111, 115
Hannn Pope & Co 12, 45, 47, 76
PORT ARTHUR Bluesteins 20, 41, 45, 86, 115, 124
SAN ANGELO Fashion Shop 12, 47, 58, 115
Hemphill Wells* 20, 41, 45, 64, 111, 117
SAN ANTONIO Frost Brothers* 6, 8, 12, 22, 30, 45, 46, 47, 56, 58, 64, 83, 90, 95, 96, 98, 103, 111, 112, 115, 120, 137, 139
Joske of Texas* 16, 20, 35, 41, 58, 64, 75, 76, 82, 86, 98, 99, 120, 123
WACO Bauer McCann 6, 8, 30, 45, 46, 64, 95
R E Cox Dry Goods Co* 45, 58, 64, 74, 86, 115, 118
Goldstein Migel Co* 20, 24, 35, 41, 58, 64, 86, 102, 114, 123, 137
Monnig 12, 47
Sachs 2, 117, 124, 129
WICHITA FALLS McClurkans* 20, 35, 41, 58, 60, 114, 115, 137

UTAH

SALT LAKE CITY Auerbach Co* 20, 24, 30, 45, 46, 58, 62, 64, 86, 103, 129
Hudson Bay Fur Co 12, 47, 76
Makoff 6, 8, 37, 41, 58, 83, 95, 111, 117
Z C M I* 22, 24, 45, 74, 86, 96, 114, 115, 124

VERMONT

BURLINGTON Abernethy Clarkson Wright* 12, 24, 47, 58, 99, 115

VIRGINIA

ALEXANDRIA Preis 115
ARLINGTON Wynns Feminine Apparel 115, 118
CHARLOTTESVILLE Barbara Rosser 71, 115
Ellingtons 104
LYNCHBURG C M Guggenheimer Corp* 20, 35
J R Milner 6, 8, 12, 24, 37, 41, 45, 47, 76, 98, 115
NORFOLK Ames & Brownley* 35, 45, 58, 122
Bersons 76
House of Arther Morris 6, 8, 41, 53, 103, 112
Smith & Welton* 20, 45, 64, 86, 99, 102, 111, 115, 139
Rices 2, 58, 64, 104, 120, 124
PORTSMOUTH H Berson 12, 47, 76, 104, 115, 124
RICHMOND L Pell Shop 12, 47
Miller & Rhoads 6, 8, 20, 24, 35, 41, 45, 58, 64, 74, 86, 90, 96, 98, 102, 111, 139
Montaldos 22, 45, 64, 72, 73, 83, 95, 107, 129
Thalhimer Bros* 4, 20, 30, 37, 46, 58, 60, 64, 75, 99, 103, 107, 114, 115, 122, 124, 133
ROANOKE S H Heironimus Co* 12, 20, 24, 47, 58, 86, 90
Smartwear Irving Saks 58, 64, 102, 104, 111, 115, 124, 129

WASHINGTON

SEATTLE Bests Apparel 41, 58, 64, 75, 83, 90, 95, 103, 120, 127, 135, 139
The Bon Marche* 24, 35, 58, 62, 64, 86, 97, 102, 111, 120
Frederick & Nelson* 20, 22, 24, 30, 45, 46, 56, 57, 58, 64, 72, 73, 86, 93, 96, 112, 115, 120, 122
Littlers 58, 83
I Magnin & Co 6, 8, 37, 41, 45, 58, 64, 71, 83, 96, 120
Mills & Malan 12, 47
Rhodes of Seattle* 24, 57, 58, 60, 64, 86, 99, 120
SPOKANE The Crescent* 6, 8, 22, 24, 35, 45, 99, 115, 120
Haddads 30, 37, 95, 129
TACOMA Lou Johnson Shop 30, 41, 45, 46, 83, 90, 95, 103, 115
Rhodes* 2, 20, 86, 93, 99, 120

WEST VIRGINIA

CHARLESTON Coyle & Richardson* 24, 64, 76, 90, 99, 115, 139
The Diamond Dept Store 20, 45, 58, 122, 127, 135
Stone & Thomas 58, 60, 64, 86, 95, 114, 120
HUNTINGTON
The Anderson Newcomb Co* 45, 46, 58, 60, 64, 86, 96, 115, 118, 139
Bradshaw Diehl Co 20, 24, 45, 56, 58, 120
Hal Lewis Inc 6, 8, 95, 104, 112, 129
WHEELING L S Good* 20, 56, 60, 86
Max Horne 12, 45, 47, 58
The Hub 16, 45, 70, 86
Hal Lewis Inc 6, 8, 62, 83, 95, 112, 115, 129
Stone & Thomas 20, 41, 58, 64, 86, 90, 99, 103, 111, 114, 120, 139

WISCONSIN

KENOSHA Lepp Co 12, 47, 95, 104, 115
MADISON Harry S Manchester* 45, 58, 74, 86, 115, 120, 137
MILWAUKEE Bitker Gerner Co 16, 24, 64, 82, 104, 120
Boston Store 20, 24, 46, 52, 58, 60, 64, 74, 86, 93, 95, 97, 114, 120
T A Chapman Co* 6, 8, 22, 24, 58, 64, 99, 115
Gimbel Bros Inc* 20, 24, 58, 64, 70, 82, 86, 96, 102, 111, 114, 120
Ed Schuster & Co* 12, 16, 20, 24, 47, 58, 64, 86, 91, 114, 120
Smartwear Emma Lange 41, 45, 58, 64, 71, 83, 90, 103, 123
Stuarts 2, 24, 64, 137
RACINE Zahn Dry Goods Co* 2, 24, 58, 99, 115
WAUWATOSA The Peggy Shop 115

WYOMING

CASPER Kassis Dept Store* 41, 58, 64, 76, 82, 115, 137
CHEYENNE Klines 6, 8, 45, 103

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TWO SERIOUS COMICS

(Continued from page 197)

are the basic old reliables with new names stuck on.

The joke about Harry Truman's piano playing has been changed to a joke about Harry Truman's letter writing.

The joke about Eleanor Roosevelt's travels has been switched to the one about Margaret Truman's singing.

There is always the joke about the famous pair of love birds. Currently this joke is about Frank Sinatra and Ava Gardner. A minor league bullfighter (no Escamillo he) kicked off this deal and a lot of comics have found material here. Rita and Ali were The Famous Couple in television jokes for a while. There were even some very jolly laughs about the broken leg Ali got while skiing. The joke about Rita and Ali was finally switched to the one about Ingrid Bergman and Rossellini. When you're stuck for a joke, Stromboli is still good for a laugh on TV. The radio and television treatment of the Bergman-Rossellini business was the greatest example of large scale gossip the world has ever seen. Can you imagine what the comedians in the time of Henry the Eighth could have done if they'd had television? Too bad Henry lived so long ago. He'd have been really famous. There are a lot of kids in television homes who never heard of Henry VIII but they all know who Artie Shaw is. Poor Artie Shaw. The joke about him and marriage is such a good solid laugh-getter no comedian would dream of leaving it out of a show.

The joke about the cops and the bookies still goes well in various forms. You can still get a nice laugh by telling about the bookmaker whose business was so bad he had to lay off three cops. This basic joke goes back to Boss Tweed's time.

There's another odd thing that gets laughs on TV. Remember how fellows used to make parties hilarious by putting on girls' hats? Well now on television, comics put on whole female outfits. This is referred to as clowning around. Freud called it something else. I guess old Freud had no real sense of humour.

However, knowing how hard it is to turn 'em out every week, I think the general run of comics on TV do an amazing job and people do laugh and enjoy themselves.

But these same people who laugh at television jokes, these easy-going tolerant listeners change completely when they go to other places of entertainment. Night clubs for instance. If they pay a cover charge to see a comic in a night club he'd better be really funny or they won't laugh. They'll turn their backs or throw pennies, or scream at him "Shing Melancholy Baby."

When they go to the movies they get tough, too. They laugh at "All About Eve" and "The Jackpot." But don't try giving them any stale little topical jokes. If you do they'll sit in stony silence or stay away. As a matter of fact, jokes never go well in pictures. There must be a funny situation plus a capable comedian.

But it's the theatre that gets the most money for a ticket, so it's at the theatre that the audience really turns from a patient, gentle, happy group into a tough, show-wise, critical assemblage. Once they plunk down their $6.60 they want quality. They don't want easy jokes that they can hear any night for free.

In discussing this business of what they are laughing at I have not intended to draw a comparison between the merits of the various forms of entertainment. I've just tried to show that the same people laugh at different things at different times. As a matter of fact, it's probably the degree of toughness of the audience that determines the degree of quality in the entertainment.

As theatre audiences grew tougher, theatre comedy had to get better to survive. That's what will happen in television. There are a lot of great things on television and as more of them become available, the competition will force all shows to improve in quality.

Anyway, more important than the question of "What are they laughing at?" is the question "are they laughing?" And the answer to that is yes.



COSTUME JEWELLERY NOTEBOOK

(Continued from page 185)

are now almost as basic as stockings in a woman's wardrobe. The particular fashion is a question of length of strand, size of bead.

Pearls should never be exposed to alcohol or acids. (If you use a perfume atomizer, you should atomize before you put on pearly earrings and necklaces.) Pearls, real and unreal can be sudsed, lightly, quickly, in pure, soapy water; but most detergents are bad news to pearls of all varieties.

The lute, the lyre, the star, the snowflake, the leaf and the branch, the shell—in varying magnitudes and colours—are recurring fashion themes in jewellery.

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